

MARCH 8, 1952

MOTION PICTURE HERALD

*Drive-ins Prepare
for Record Season*

Newsreels Fight Back

A LETTER FROM MOSCOW

—A Herald Feature



PRODUCT DIGEST SPECIAL

REVIEWS (In Product Digest): STEEL TOWN, FLESH AND FURY, ROYAL JOURNEY, ROSE OF CIMARRON, ONE BIG AFFAIR, JUNGLE JIM IN THE FORBIDDEN LAND, ROOSE

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**LOOK MAGAZINE MEDAL FOR
"THE PRODUCER OF THE YEAR"
GOES TO M-G-M's ARTHUR FREED**

PRODUCER—Arthur Freed wins the Look Achievement Award as the producer of the year. In "An American In Paris" he put together the ingredients for the finest, freshest musical ever to come out of Hollywood; the music of Gershwin, the dancing of Gene Kelly and the directing of Vincente Minnelli.



**LOOK MAGAZINE SPECIAL AWARD
TO M-G-M's GENE KELLY**

SPECIAL AWARD—To Gene Kelly as the all-around star of the year—dancer, singer, choreographer, actor, director and writer. Kelly has sparked a fresh approach to movie musicals in "An American In Paris."

**"THE
PRODUCER
OF THE
YEAR"
DOES IT
AGAIN!**

**AND
AGAIN!**

Press Time EXTRA!

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DAILY'S "TEN BEST" VOTE!**

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M-G-M presents "SINGIN' IN THE RAIN" starring Gene Kelly • Donald O'Connor • Debbie Reynolds • with Jean Hagen • Millard Mitchell • and Cyd Charisse • Color by Technicolor • Story and Screen Play by Betty Comden and Adolph Green • Lyrics by Arthur Freed • Music by Nacio Herb Brown • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed • An M-G-M Picture



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Amazing! Fred Astaire dances on the edge of New York's skyscrapers, taps and teeters from sky-high flagpoles! The greatest screen novelty in years!

M-G-M presents "THE BELLE OF NEW YORK" starring Fred Astaire • Vera-Ellen • Marjorie Main • with Keenan Wynn • Alice Pearce • Clinton Sundberg • Gale Robbins • Color by Technicolor • Screen Play by Robert O'Brien and Irving Elinson • Adapted for the Screen by Chester Erskine • From the Play by Hugh Morton • Music by Harry Warren • Lyrics by Johnny Mercer • Directed by Charles Walters • Produced by Arthur Freed • An M-G-M Picture

An illustration in the top left corner shows several brass instruments, including trumpets and a tuba, with musical notes and stars floating around them. The background features wavy lines and more stars.

The big f

NOW! FROM WARNERS!

"BUGLES IN THE AFTERNOON"

WILLIAM CAGNEY
PRODUCTION

COLORED BY
TECHNICOLOR

NOW! FROM WARNERS!

"ROOM FOR ONE MORE"

NOW! FROM WARNERS!

"I'LL SEE YOU IN MY DREAMS"

NOW! FROM WARNERS!

"THIS WOMAN IS DANGEROUS"

anfare!

NOW! FROM WARNERS!

**"RETREAT,
HELL!"**

UNITED STATES PICTURES PRODUCTION

NOW! FROM WARNERS!

**"DISTANT
DRUMS"**

COLORED BY
TECHNICOLOR
UNITED STATES PICTURES PRODUCTION

NOW! FROM WARNERS!

**"THE BIG
TREES"**

COLORED BY
TECHNICOLOR

MARCH 22-WARNERS' GENERAL RELEASE OF

**"A STREETCAR
NAMED DESIRE"**

AN ELIA KAZAN PRODUCTION PRODUCED BY CHARLES K. FELDMAN

FOR EASTER FROM WARNERS!

ABBOTT and COSTELLO
in **"JACK AND
THE BEANSTALK"**

EXCLUSIVE PRODUCTION

"SUPER CINECOLOR"



**YOUR
NEXT
BIG
ONE
IS
ALWAYS
THE
NEXT
ONE
FROM
20th
CENTURY
FOX!**



**THESE
BIG ONES
ARE GETTING THE
BIG CROWDS:**

VIVA ZAPATA!

**PHONE CALL from a STRANGER
DECISION BEFORE DAWN**

**The MODEL and the MARRIAGE BROKER
DAVID AND BATHSHEBA**

RED SKIES OF MONTANA

RETURN of the TEXAN



THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 186, No. 10

March 8, 1952



Rise of Drive-ins

THE approach of Spring marks the time of greatest activity in preparing for the opening of drive-ins in most of the country north of the Mason-Dixon line. While it is true that a considerable percentage of the 3,000 drive-ins built since the war operate all through the year, the additions in the Spring and Summer of drive-ins in the northern states swell grosses from that type of theatre to a substantial level.

Recently a Hollywood producer was quoted in the *New York Times* as stating that it was necessary to consider television release of his films because so many theatres had closed. That is an odd position to take. In point of revenue potential the drive-ins exceed by a wide margin the grossing potential of theatres that have gone out of operation. In the main the theatres which have closed have been "marginal" houses, many of which had long since become obsolete. After all, the life of a theatre is limited. The basic structure is usually depreciated in thirty years. The majority of houses that have been closed have been twenty-five to thirty-five years old. Many of the closed theatres were replaced by larger, modern ones.

The drive-ins have brought a new spirit and a new form of merchandising into the business. In a sense it is a reversion to the first appeal of nickelodeons. Though now, instead of catering to a polyglot people in large cities, the appeal is to the millions of Americans who like to go out in their cars to drive to a place of amusement. Apropos of the attraction of the drive-in is the story of the Moscow agent reporting to his superiors in the Kremlin—"the American proletariat is oppressed—they have a hard time finding a place to park their cars."

THE drive-in is certainly one answer to the question—where to park. From the beginning the drive-ins recognized that the tastes of their patrons—young and old—needed to be served, hence the tremendous attraction to vending of drinks, refreshments and many types of food. In a sense the drive-in combines with picture-going some of the good qualities of a picnic.

At first many regular theatre operators paid little attention to drive-ins. Many of the early ones were built by newcomers to the business. However, that is pretty well changed. These newcomers who stayed in the business now know it. Furthermore hundreds of operators of regular theatres, individual and circuit, have opened drive-ins. While new construction is restricted by government regulation, there is no doubt that at least in some areas, many more drive-ins will be opened as soon as possible. In some locations where too many now cater to the same patrons, there will be the inevitable adjustments. Experience has indicated that a good drive-in operation needs a car capacity of about 600 and a drawing area of 15,000 families.

Although some of the distributors shared the early disdain of some exhibitors about drive-ins, that is largely a thing of the past. Prodded by court decisions on the one hand and encouraged by gross reports, the film companies no longer consider drive-ins a novelty fit only for reissues or late runs. This season many drive-ins will be playing early runs. Area first runs will not be uncommon. In fact a drive-in operator can get just about any run he wants to pay for and on which he can give good results.

This situation evokes many problems for the regular theatres. Clearly in some areas drive-ins can outgross the town theatre or theatres for a couple of months of the year. The drive-in operator is entitled to a fair deal and so is the competing regular operator. Where justice lies in a given situation may tax the wisdom of a Solomon. Apparently the consent decrees require the distributors to give consideration only to each single picture deal and not look at the annual results in an area.

One way to solution of some of these problems will be around the table of regional exhibitor organizations. While drive-ins have certain common problems and drive-in operators naturally wish to confer from time to time among themselves, basically they are motion picture exhibitors. Therefore, they belong in the same regional organizations as other exhibitors. And that has been the policy around the country.

The present imposing status of the drive-in and the promising future imposes on all operators of such theatres the obligation to do everything possible to enhance their position from a public relations point of view. More so than in regular theatre operation, one poorly managed situation reflects on others. The tendency manifested last season in some areas to turn a few drive-ins into exploitation houses, featuring sensational and the "adult-only" type of product, should be resisted. For a drive-in to prosper on a permanent basis it must build its trade on a firm family foundation.

■ ■ ■

Disney's No to TV

EXHIBITORS faced with growing TV competition, especially in the form of feature films, will be heartened by the statement last week by Mr. Roy Disney, president of Walt Disney Productions, that the TV revenue potentials now are "piddling" compared to the revenue from theatres.

Dollars will be the principal weapons in the competitive struggle between theatres and home TV for feature product. Hollywood is not going to look on exhibitors as wards to be befriended. Nor would showmen of the country want it that way. Given a fair chance, exhibitors believe they can continue to demonstrate that the place for features is in the theatres and nowhere else.

Mr. Disney contrasted the \$100,000 to \$200,000 that television could pay now for such a film as "Snow White and the Seven Dwarfs." On the third time around in theatres, the film—where opened so far—is doing business comparable with the hits of the season. Mr. Disney remarked, "Fortunately our tongue isn't hanging out. We don't have to grope for little money. When you take the objective view, theatrical distribution is the only answer."

The most important aspect of home television for the motion picture industry, in Mr. Disney's view, is its exploitation possibilities. He believes that television is an ideal medium for advertising and publicizing motion pictures.

■ ■ ■

Q Theatres will have little to fear from television if present trends in TV programming continue. The first week of operation of the television code sponsored by the National Association of Radio and Television Broadcasters was marked by—among other things—a demonstration of hypnotism on a Sunday afternoon circus program! Nice stuff for the kiddies!

Letters to the Herald

Lack "Schmaltz"

TO THE EDITOR:

Product has generally been very poor and the outlook does not appear bright. Where several outstanding pictures appear at one time all other product is helped currently. The producers don't seem to know what to make and what they do make seems to lack "schmaltz."

Where are the typical dramas of yesterday like "Five Star Final" or melodramas like "Manhattan Melodrama"? There is entirely too much talking in "talking pictures." Consequently, the story moves too slowly and becomes dull to watch. Only the rare script like "All About Eve" can emerge as an outstanding picture.

When a person sees a good movie he or she wants to return to see another. When a bad one is seen they want to stay away for a long time. I could go on ad infinitum.—*N. A. TAYLOR, President, Twinex Century Theatres Corp., Ltd., Toronto, Canada.*

Handle Locally

TO THE EDITOR:

I believe regional friction in this business can best be handled in each particular region. Should a region not be able to iron out its difficulties, then a master industry panel of the exhibiting, distributing and producing ends should discuss the problems.—*B. B. ANDERSON, Anderson Theatres, Mullins, S. C.*

End Sex Emphasis

TO THE EDITOR:

I believe stress should be placed on the elimination of pictures whose appeal is purely sex and double entendres and which over-emphasize sex in advertising.—*New York Sales Executive.*

Sell the Body

TO THE EDITOR:

National and local advance advertising has gone beyond the bounds of general sales appeal. Stories and photos used give such exact detail of the feature to the public that they don't have to attend the theatre to see what the picture has to offer. The only thing you can't give away are the belly laughs in the corn comedies, so the public attends to see and hear a good comedy gag or joke.

For instance: Cadillac advertises the exterior beauty of the car without mentioning the size of spark plugs, grade of wire, rub-

"THERE IS NOTHING TO BEAT THE HERALD"

To the Editor:

For some years I have been an intensive reader of *Motion Picture Herald* and I must say that as a film trade paper, there is nothing to beat your *Herald*.

As a Berlin film critic, I go weekly through many foreign and domestic film papers. I know for sure that whenever there is a problem in film business your *Herald* will answer it in a very convincing and understanding way. In particular, I note the establishment of the Herald Institute, which will be of valuable service for your great industry.—*HANS HOHN, Berlin, Germany.*

her content of tires, sound of horn, thickness of glass or the love life of the factory executives and plant workers—and General Motors is bigger than the movie industry. Let's sell the body—not the skeleton—of our features.—*Wisconsin Exhibitor.*

No Fancy Dress

TO THE EDITOR:

Mr. Distributor: Give us the type of picture our audiences want and business will be good. Keep away from fancy dress and swords and the box office will improve.—*J. HENRY DANIELSON, Associated Theatres, Lynchburg, O.*

Too Many Poor Films

TO THE EDITOR:

The downward-trend is caused by too many poor pictures. There are enough good ones, but poor pictures get played no matter how hard we try to prevent it (in someone else's theatre if not ours). Also there are too many simultaneous runs, and new deluxe houses and drive-ins adversely affect the older houses.—*Seattle, Washington, Exhibitor.*

Hard on Small Towns

TO THE EDITOR:

National sales policy as applied to first run theatres is too hard on small towns with populations under 2,500. These small town theatres apparently are classed as first run because of the usual one-theatre town. Perhaps, the second run policy will help.—*Montana Exhibitor.*

Proper Buildup

TO THE EDITOR:

Although the product in general is better, I believe more attention should be given to advertising and exploitation for the smaller town situations. On some of the Class A productions, the distributor could allocate a pre-determined amount or assume a percentage of the advertising expenses in order that the picture might receive the proper buildup befitting its particular standards.—*Georgia Exhibitor.*

Action for Stars

TO THE EDITOR:

Actresses like Bette Davis and Joan Crawford should get the treatment given Marlene Dietrich by casting them in action stuff for a while so their other pictures will mean more.

We can do without war pictures for a time, too.—*Virginia Exhibitor.*

Best Condition

TO THE EDITOR:

I have been in this business 39 years, but it is my opinion that today we are in the best condition that we have ever been in. By that I mean conditions between producer and exhibitor.—*W. L. CROUSE, Regent Theatre, Eveleth, Minn.*

Worlds Apart

TO THE EDITOR:

The creative end of the picture business at the big studios is largely cut off from sales, advertising and distribution. This is one of the critical diseases of the business as it is presently largely conducted by all the majors.—*Hollywood Producer.*

Doubts

TO THE EDITOR:

I doubt that any satisfactory arbitration system could be worked out. There are too many different problems. What's good for one exhibitor is no good for another. The companies do not want arbitration.—*Idaho Exhibitor.*

Two Words

TO THE EDITOR:

There are two things wrong with our business and they may be summed up in two words:

1. Greed.
2. Precedent.—*Massachusetts Exhibitor.*

MOTION PICTURE HERALD

March 8, 1952

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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► Odds are that the Federal Communications Commission will agree—sooner or later—to hold hearings on permanent authorization of Phonevision and other subscriber TV systems. But it will be many, many months before there's a final decision on the subject. Most Commission officials would like to have more data on the subject—such as would come from Skiatron's New York test and Telemeter's tests in Palm Springs, Calif.

► The ban on newsreel, broadcast and television coverage of House Committee meetings will probably stick. House Speaker Sam Rayburn is rarely crossed on matters of House rules, and he's opposed to any change. The tip-off came when Rep. John Lyle, a Texas Democrat who speaks for Rayburn in the House Rules Committee, put in the Congressional Record the text of the American Bar Association resolution against television and broadcasting.

► House Ways and Means Committee members are inclined to go slow and see what the courts have to say on reports that film personnel are going abroad to make films under a "loophole" in the 1951 tax bill. They think the courts may rule Congress intended the provision only for Point Four and Defense workers, and not for regular industry personnel.

► Sentiment for a national contest to stimulate grosses, like the puzzle book idea discussed by Compo and presently being studied by that organization, is growing.

► Product for the Spring and Summer months will continue at the high level which it reached this Winter and which, most observers agree, made the difference in the box office upswing. MGM, Paramount and Columbia are already in

with lists of elaborate product for the next six months and the other companies have plans which are just as hot.

► The new look which has characterized newspapers' attitude toward motion pictures in recent months continues apace. This week in New York Earl Wilson devoted a column in the *Post* to praise of the industry in contrast to television, and the conservative *Herald Tribune* ran a six inch editorial prominently mentioning "The Thief" as a welcome innovation because it will have no dialogue.

► The outstanding success of "Snow White and the Seven Dwarfs" throws further confusion into the continuing and widespread argument over the sale of old features to television and just how much they are worth. Present indications are that "Snow White" now showing to a brand new generation will gross as much at theatres as it did first fifteen years ago.

► Radio, which many wide-eyed television enthusiasts buried long since, even before they decided motion pictures were dead is confounding the mourners by proving fact that 12,299,146 radio sets were manufactured in the United States in 1951.

► Most world premieres are designed to attract as much attention and as large an audience as possible. Twentieth Century-Fox may attract the attention alright for its world premiere of "Deadline U.S.A." next Tuesday, but there can't be much audience. The Humphrey Bogart picture will be shown aboard the Scotland Lightship, lonely coast-guard vigilante off Sandy Hook at the entrance of New York Harbor.

► Exhibitors who like to key exploitation to special weeks or days commemorating particular events or causes can keep pretty busy this year. According to the U. S. Chamber of Commerce there will be 139 special event days or weeks, like National Cat Week and Expectant Father's Day.

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This week in pictures



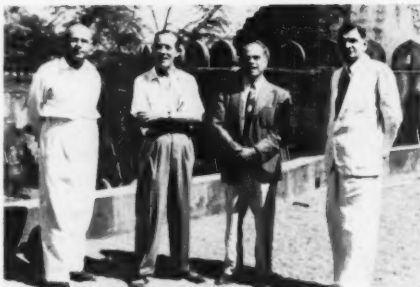
THIS IS PART of the crowd, left, at the Radio City Theatre, Minneapolis, on the morning Dean Martin and Jerry Lewis opened. The remainder was around an entire block. Two dozen policemen were on hand outside and inside the house. The Minnesota Amusement Company reported "an all-time record gross." The Martin-Lewis tour, covering Cincinnati last week, pulled \$52,000 at the RKO Albee.



BROTHERHOOD STRESSED, East and West. Above, at the New York annual dinner of the National Conference of Christians and Jews, at which Brotherhood Awards were made to S. H. Fabian, Richard Walsh and Celeste Holm, a dais view: in the foreground are Robert Mochrie, Henry A. Linet, William C. Gehring, Alfred Daff, John O'Connor, Leslie Thompson. At the right, above, at the Second Annual Brotherhood Testimonial dinner, in Los Angeles: Paul Hoffman, Ford Foundation president; George Jessel, master of ceremonies; Charles P. Skouras, National Theatres president, who received a bronze plaque; and Leonard Firestone, Firestone Tire and Rubber Company president.



ARTHUR KENNEDY, below, star of Universal-International's "Bend of the River," was host to news writers Monday at his New York hotel apartment.

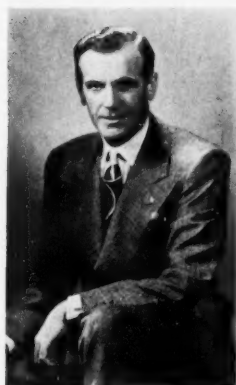


VISIT IN INDIA, left, by Frank Capra, second from right. He is with principals in production of "Jhansi-Ki-Rani"—left to right, Sohrab Modi, producer and distributor; Ernest Haller, cameraman; and K. M. Modi, distributor. The Forrest Judd picture is being made at Bombay.



By the Herald

MICHAEL TRUMAN, producer for J. Arthur Rank, has been in New York testing American audience reactions to the endings of British pictures to be released here.



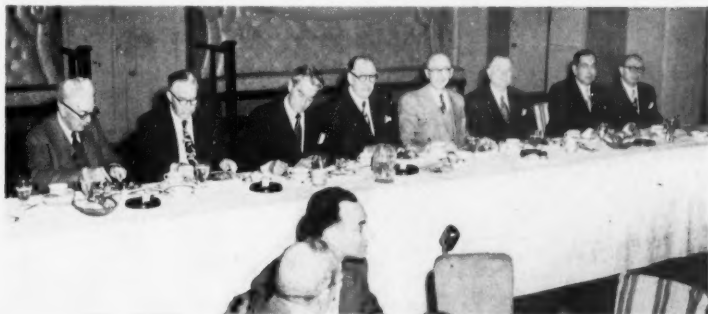
RAY MOON will join Universal April 14 in an "executive sales post," the company announced this week. Mr. Moon resigned two months ago as 20th-Fox central division manager. He has spent 30 years in the industry.



AWARDS. Above, J. Bracken Lee, Governor of Utah, gives Ray Milland a silver cavalry bugle, during the latter's personal appearance at the premiere of Warners' "Bugles in the Afternoon," in Salt Lake City. Mr. Milland accepted for Warner chief producer Jack L. Warner. Right, Kim Hunter and the Golden Globe Award from the Hollywood Foreign Correspondents' Association, for her work in Warners' "A Streetcar Named Desire."



NATIONAL DEFENSE WEEK is noted in California with the awarding to patriotic film producer Edmund Grainger of a gold statuette, held above by Lt. Gen. James Doolittle. Watching is actress Margaret Sheridan.



IN BOSTON, above, Al Kane, Paramount's newly appointed south central division manager, receives a farewell luncheon, sponsored by the Variety Club. At the dais, above, are Ed Fay, exhibitor; Francis X. Callahan, 20th-Fox; Hugh Owen, Paramount; Mr. Kane; Hy Fine, New England Theatres; Martin Mullin, New England Theatres; Harold Lockwood, Lockwood and Gordon Theatres; and Norman Glassman, exhibitor.

MGM'S DEBORAH KERR, right, is greeted at a Seattle personal appearance for "Quo Vadis" by H. B. Sabottka, vice-president, and Will J. Conner, executive vice-president, of the John Hamrick Theatres.





SHOW OF SHOWS, 20th Century-Fox's Technicolor extravaganza, "With a Song in My Heart," looms as the smash musical for this or any other year. Susan Hayward, left, reaches new heights as the singing, dancing, show-stopping Jane Froman, while Rory Calhoun, David Wayne and Thelma Ritter also star.

TWO TOUGH GUYS, Humphrey Bogart and James Cagney, meet, below, on the set of "What Price Glory," new Technicolor version of the classic stage and screen success. Bogart returns to two-fisted, crime-busting activities in "Deadline-U.S.A.," newspaper drama bowing nationally in May. The Cagney showcase is due in the fall.



DIZZY CONVERSATION keeps both Dan Dailey and Joanne Dru, left, engaged in this scene from "The Pride of St. Louis," 20th Century-Fox's colorful recounting of Dizzy Dean's diamond career. The April offering has been tabbed a heavy hitting slugger in the entertainment league.

WANTED by the law is "Rose of Cimarron," right, exciting woman of the west, enacted by Mala Powers in the Edward L. Alperson production released by 20th Century-Fox. The April special, filmed in Natural Color, has Jack Buetel and Bill Williams as male leads.



JEFFREY HUNTER writes a romantic prescription for Jeanne Crain, left, in "Belles on Their Toes," effervescent Technicolor sequel to "Cheaper by the Dozen," heading for top-flight engagements in May. Myrna Loy, Debret Paget and Edward Arnold round out the starring roles.

(Advertisement)

DRIVE-IN DAYS A-COMING AND OWNERS SPRUCE UP

Kansas City Meetings Give Chance for Study of New Operating Techniques

The sound of the hammer and the smell of paint in recent days have been filling the spring air through the length and breadth of the United States, as drive-in operators pushed plans to reopen and refurbish their theatres for the new season.

In keeping with the quality product arriving from the Hollywood studios, the outdoor theatre men hope to make this coming season bigger and better than ever. Evidence of this optimism was particularly noteworthy at two drive-in gatherings held at Kansas City, Mo., where the participating exhibitors studied ways and means to present the coming string of important pictures in the best possible surroundings—with the utmost in showmanship.

"School" Session Covers Problems of Operation

The first meeting, lasting one day last week at the Hotel Phillips, and sponsored by the Kansas-Missouri Theatre Association, was a pre-seasonal "school" where subjects of a wide variety—from promotion, to taking care that hot coffee is not spilled on the customers—were dealt with. The second gathering was the Third Annual Drive-In Owners Convention Tuesday, Wednesday and Thursday of this week at the Hotel Continental with Allied Independent Theatre Owners of Kansas and Missouri as host.

Some 125 persons attended the KMTA meeting last week, most of whom took active part in the discussions. It has been estimated that only about 40 per cent of the drive-in situations are, for seasonal reasons, open 52 weeks of the year. The other 60 per cent whose operating periods range from five to seven months, have new problems every Spring when they are preparing to reopen. With the theatre closed for a number of months, the problem of maintenance is a particularly thorny one. Jack Braunagle, manager of drive-in operations for the Commonwealth circuit, led the discussion on this subject which was given considerable emphasis.

Circuit Executive Talks On Safety and Insurance

Richard Orear, also of the Commonwealth circuit, spent considerable time in dealing with the matter of safety and insurance. He urged that the operators make intensive efforts to avoid accidents and warned that failure to reduce the number of mishaps will result in further increases in insurance rates, like the one instituted in February.

Special care was necessary in playgrounds, to see that no harm came to children, and in the serving of food. Mr. Orear

OVER 3,000 DRIVE-INS LISTED IN THE U. S.

In excess of 3,000 drive-ins were in operation at the height of the 1951 season, according to *Motion Picture Almanac*. About 40 per cent of this number is open 52 weeks of the year, with the remainder operating according to weather conditions. The number of new drive-ins this year has not yet been estimated since the National Production Authorities curbs on new construction has reduced building to a great extent.

pointed out that, unfortunately, patrons were not yet as familiar with drive-ins as they were with regular theatres, and were thus much more likely to become involved in some accident which could lead to any number of damage suits, both nuisance and serious.

Dealing with the construction possibilities under the National Production Authority curbs, was Dietz Lusk, Jr., of the firm of Boller & Lusk, architects. He advised prospective builders to consult with power and light companies to make sure what the minimum copper requirements would be for the shortest possible distance between the power pole and the projection booth.

Departure from the conventional ideas in the location of the tower and other operational factors, he said, may often effect economies in construction, cut the accident possibilities, and generally enhance the effects of good showmanship.

Urges Close Contact With Legislators

The question of legislative activity was discussed by R. R. Biechele, chairman of KMTA's legislative committee, who urged all the exhibitors to become personally acquainted with the lawmakers, so that any legislation that could affect drive-ins or regular theatres could possibly be forestalled through the legislator being given correct information on the subject.

Also given considerable attention was the matter of exploitation, advertising, promotion, publicity, etc. Jack Jackson of National Screen Service gave details of specific plans and ideas, and Martin Stone demonstrated the use of tape recording for announcements, intermission, before-and-after the show transmissions, and so forth. Darrell Manes, manager of the Broadway drive-in at Columbia, Mo., outlined his complete campaign for the opening and early operation of his particular situation.

Mr. Braunagle was the moderator of the school and he was introduced by C. E. Cook, association president.

Some two hours of the meeting was devoted to a question and answer period, largely dealing with concession operation. The main speaker here was Al Reynolds, general manager of Ezell and Associates, the drive-in circuit with headquarters in Dallas, Texas.

This week, the drive-in convention, as in the past two years, also had an equipment show. The sessions began on Tuesday with Col. William McGraw, Variety International's executive-director as main speaker. Among those expected were Wilbur Snaper, president of National Allied; Abram F. Myers, Allied's board chairman and general counsel; Ben Marcus, national treasurer; and Charles Niles, president of the Iowa-Nebraska Allied and chairman of the National Allied Caravan.

Attendance Is Good Despite Severe Storm

Despite the severe storm, 160 delegates were present for the opening session. Among the distributor representatives were Leon Bamberger, sales promotion manager of RKO Pictures, and E. W. Aaron, western sales manager of Twentieth Century-Fox. Also expected was Ray Feeley, executive secretary of the Independent Exhibitors, Inc., of New England, who was to represent the Drive-In Theatre Association.

The New England group has been conducting ground work with respect to insurance rates on workmen's compensation. This problem involves the fact that drive-in employees are classified as parking lot attendants, thus coming in under a higher rate of premium. The association contends that drive-in employees are not exposed to the dangers and hazards of parking lot attendants, and has asked for re-classification, but was told that this request is one for national consideration.

Jay Wooten was reelected president of the Allied unit of Kansas and Missouri Wednesday. Beverly Miller was elected vice president. Jay Means was reelected secretary treasurer and Fred Harpst was again named general manager. Charles Potter and Beverly Miller were elected to three year terms on the board for Missouri and Glen Cooper, Dodge City, and Ben Spainhour of Greensburg, Kansas were elected to three year terms representing Kansas. Mr. Wooten was named national director of the Kansas-Missouri Allied unit. Many more drive in operators were able to reach the city Wednesday.

Plan Chattanooga Drive-in

Independent Theatres, Inc., has applied for a permit from the National Production Authority to build a new drive-in in Chattanooga, Jay Soloman, secretary-treasurer, has announced. All materials are on hand, Mr. Soloman said.

THE NEWSREEL FIGHTS BACK

All Reels Realigning Their Approach to Meet TV, Industry Lethargy

by CHARLES J. LAZARUS

The newsreels are fighting back against television and industry lethargy to hold their prestige and popularity.

That is the sum of a wide variety of comments and conclusions offered in recent days by spokesmen for the five newsreel companies—Fox Movietone, Warner Brothers Pathe, News of the Day, Universal and Paramount.

Policies Realigned

The newsreel executives readily admitted that like other branches of the motion picture business, they too, faced a period of recession. But like their cousins in feature production, distribution and exhibition, they took stock of the situation, determined where they were heading, and realigned their policies to fit the new scheme of things.

The editors of the reels, in general, believe that television offers little competition to the newsreel, and that such difficulties as have been encountered, were caused largely by economic factors rather than anything else. What they are doing can be summarized as follows, bearing in mind, of course, that not every one of these points can be applied to every one of the five newsreels:

More stories of a local nature are being used in reels specially prepared to be shown in specific areas which ask for them; there are also more "little" stories of a human interest nature in the national reels; much more additional footage is being given to stories of top interest (for example, Capt. Carlsen and his saga on the Flying Enterprise); techniques are being developed for even speedier delivery from the scene of the action to the theatre screen; careful attention is being given to editing and narration, so that the reel can be presented with a maximum of showmanship; and considerable emphasis is being given to subjects of an entertainment nature—that is stories that are not strictly hot news but enjoyable, nevertheless.

Hit TV Presentation

Spokesmen for the newsreel companies made more or less the same comment when comparing the news on television with theatrical newsreels:

Theatrical newsreels are expertly and smoothly edited and presented with no interruptions, whereas TV footage all too often is catch-as-catch-can with the presentation interrupted by commercials;

The television newscasters' contracts call for them to be televised while talking, thus

a major part of the news period is occupied with the TV camera on the commentator's face instead of the action he's talking about;

The personal preferences of sponsors often dictate the contents of a television news period, often with emphasis on what is dull and tedious.

Theatrical newsreels are presented once during a program, whereas at home the TV news period is presented only at specific times; and

Regular newsreels still fill an important spot in the theatre's program since 1) There are still millions of homes without television; 2) inclusion of a newsreel in the film program makes for more complete, all around entertainment; 3) the regular newsreel has the equipment, facilities, resources and library to present the news with a background and interpretively.

Extra Reels Popular

According to Oscar Morgan, Paramount's sales manager in charge of short subjects and newsreels, recent survey showed that 83 per cent of the theatre going public wants the newsreel retained on the film program. As a result of this, he said, Paramount has gone all out to preserve and improve the status of the newsreel. Recently the company issued a special brochure as part of the all out sales and promotion program for newsreels. Some 1,500 new accounts, Mr. Morgan said, have been added to Paramount's newsreel customer list in recent months.

At Twentieth Century-Fox, Peter G. Levathes, in charge of shorts and newsreels, reported on the company's recent innovation of two extra newsreels per week—containing, among other things, hot stories—none more than 24 hours old, and restricted mostly to the newsreel theatres.

The timeliness of the subject matter and problems of transportation and prints, make it difficult to furnish these special reels to all the theatres who want them. The rental is 50 per cent more than the regular reel.

Staff Expanded

Additionally, Movietone has expanded its staff in such key spots as Washington. From 40 to 50 subjects are culled every week for the 3,000 feet released. Some 30,000 feet of film is shot every week.

Warner Bros. Pathe, Universal and News of the Day executives were not ready to disclose yet what specific changes are being planned, but they all said that special action to improve the newsreels was projected.

Ironically enough, it is television that is being of great help to some newsreel companies at the moment.

Movietone's special reels, for example, resulted from a deal with United Press which negotiated coverage by Movietone's cameramen for a number of television stations—18

thus far through the nation, two of which are in New York, WJZ-TV and WPIN. At the Movietone production centre on West 56th Street in New York, there is on hand—24 hours a day—a battery of UP men who help out in stories when they break.

Others May Service TV

News of the Day is also occupied in television—furnishing films for the Edward R. Murrow show "See It Now" over CBS-TV. The other newsreel companies were not ready to discuss what their television plans were, if any, but all of them said that the subject was high on the agenda of possible future activities. At Paramount, for example, it was frankly admitted that television would be considered as soon as the revenue warranted it.

One executive, at News of the Day, blamed the exhibitors. . . "many of them anyway," for not using their knowledge of showmanship to sell the newsreel properly. Often, he said, exhibitors completely ignore the possibility of exploiting an area personality that may be featured in the newsreel, thus cutting off an opportunity for some nice extra business. Or else, if their show runs long, they cut the newsreel at the wrong place.

The News of the Day reel also didn't contain any footage on the Elizabeth, N. J., air crash. The reason: "A check of theatres revealed that managers felt their customers didn't want it."

Despite everything, however, it was Thomas Meade at Universal, who perhaps best expressed the feelings of the newsreel people: "We're not ready to give up—not by any means. What the newsreel business can still do is going to surprise a lot of people."

Independent Exhibitor Sees United Paramount Monopoly

I. B. Adelman, independent Texas exhibitor, has filed an affidavit in the New York Statutory Court charging that the situation in Houston, Dallas and Fort Worth is as "effectively monopolized today" by United Paramount Theatres as it was by the Interstate circuit before the handing down of the Paramount anti-trust decree. The affidavit was offered in support of the Justice Department's refusal to approve an extension of the divestiture deadline sought by United Paramount for 198 theatres. Hearing on the plea for a two-year postponement was to be held Friday.

Files Triple Damage Suit in Philadelphia

PHILADELPHIA: David M. Altman, owner of the Rialto theatre, this week filed a \$300,000 triple damage anti-trust suit against the major distributors, with the exception of Columbia pictures, in the U. S. District Court for the Eastern District of Pennsylvania. Stanley Warner circuit was also named as a defendant. Mr. Altman requested in addition to the damages that Warners be compelled to divest themselves completely of any property interests in the three theatres they now own, control or operate in the Germantown area.

concerning
20th Century-Fox's
Ideal Easter Attraction

"With A Song In My Heart"

The Jane Froman Story

color by Technicolor





"With A Song In My Heart" is a saga of courage, heroism, faith, and ... music! It is being acclaimed one of the greatest musicals ever produced by **20th Century-Fox!** What "Alexander's Ragtime Band" was in its day, *"With A Song In My Heart"* is in these times. Important theatre operators who saw it were so carried away by its spirit, its joyousness, its greatness as entertainment, they want to present it to their audiences during Easter.



We went along with this sentiment, for several reasons: (1) Easter is a time of joy ... marks an awakening...the advent of Spring...the ideal time to gladden the hearts of the world with a picture like *"With A Song In My Heart"*—118 dramatic-romantic minutes of sheer cinematic delight. (2) Releasing it for Easter gives us all an opportunity to build it up...make it important ... excite the public for its coming.



"With A Song In My Heart" combines the glorious singing voice of *Jane Froman* with the warm and inspired acting of *Susan Hayward*. Here two superlative talents at their best are blended into a rare composite that stands out as a great tribute to unsurpassed production genius.



The cast is topped by *Susan Hayward* in a role that combines the fire of "Bathsheba," with warmth, glamor and drive. Mark this down as an Academy Award performance! Then there's

Thelma Ritter (the "Marriage Broker"), beloved by audiences in hamlets, towns and cities . . . and *David Wayne* and *Rory Calhoun*—two of Hollywood's fastest-soaring new stars.



The director—*Walter Lang*—has been responsible for such outstanding box-office successes—among others—as "On the Riviera," "Cheaper by the Dozen," "Mother Wore Tights," "State Fair," "Sitting Pretty." The producer—*Lamar Trotti*—has been identified with many of the industry's great pictures—"Alexander's Ragtime Band," "In Old Chicago," "Cheaper by the Dozen," "Razor's Edge," "Ox Bow Incident," and many others.



We know "*With A Song In My Heart*" to be a milestone in the star-studded cavalcades of screen musicals. It is vibrant, moving, unfolds with successive upbeats. More gripping than fiction is the story of Jane Froman's rise to fame . . . her valiant fight for life and recovery . . . her amazing comeback . . . and the touching romantic note fate wove into the dramatic pattern of her life.



We want every exhibitor to see "*With A Song In My Heart*." We are confident it will be acclaimed for what it is—an unsurpassed audience picture and ideally suited for Easter Week.

The Mammoth Build-Up Campaign on "With A Song In My Heart"



Jane Froman was seen in millions upon millions of homes when she appeared on top network TV shows to promote "WITH A SONG IN MY HEART". . . On the Milton Berle program twice, Ed Sullivan's "Toast of the Town," Paul Whiteman, Ezio Pinza, All Star Review, and others. She is to appear again with Milton Berle and Ed Sullivan, who will devote an entire "Toast of the Town" program to a tribute to Jane Froman. This constitutes a sensational plug for the picture. Her many radio appearances will be climaxed by a full hour's dramatization of the film over the Lux Theatre of the Air, March 24th. Dozens of record albums feature Jane Froman in song numbers from the picture. Leading name bands and vocalists have recorded the top music in 67 different waxings. Specially transcribed medleys and interviews with Jane Froman have been placed in the hands of 1600 disc jockeys. These will be heard across the nation. Sheet music with special art heralding the film has been released by publishers to music dealers everywhere.

Special events assure publicity that will excite national interest in "WITH A SONG IN MY HEART." Among them is a screening before 5000 doctors and their families in Atlantic City on March 24th. This is in the nature of a tribute to the medical profession that helped Jane Froman make her comeback. Another event is a charity showing of the film by the Cincinnati Conservatory of Music, March 31st. Newsreels and newspaper coverage on a national basis will supplement the avalanche of word-of-mouth praise from those present at these performances.

The world-sampling simultaneous three-theatre premiere, held in Miami on February 20th, proved conclusively that "WITH A SONG IN MY HEART" is a tremendous audience picture. The Gala Premiere at the Roxy Theatre, New York, on April 4th, will be signalized by events that will spread more stimulating news about the picture.

The foregoing are just a few of the highlights of the vast promotional activity on "WITH A SONG IN MY HEART." Write the picture down as the greatest musical entertainment any studio has turned out to date, and that it is being presold nationally on a scale larger than 20th Century-Fox has ever mapped out before.



There's No Business Like 20 Century-Fox Business!

OPEN LETTER FROM MOSCOW MANAGER TO U. S. EXHIBITORS

COMRADE EXHIBITORS:

I have been reading in the *MOTION PICTURE HERALD*, the organ of the capitalistic film industry in the U. S., about some of your troubles. I have heard that you feel Hollywood studios are not giving you enough pictures, that the stories are no good, that not enough prints are available, that advertising is poor.

I have only one comment: I should have it so good.

Suppose all your studios together turned out only nine pictures a year. Suppose your customers found the films so dull and so full of propaganda that they stayed away in droves and the film most widely cheered by your critics ran only four days in the first run houses. Or suppose all the first run theatres in New York City had nothing better to show for a whole month than a film that had first played 18 years ago?

Writers and Directors Quit For Other Industries

Suppose all your top directors and writers were finding conditions so bad they were leaving to work in other industries, so that the prospects ahead of you was one of still fewer and poorer pictures?

It almost sounds ridiculous, doesn't it? But that's what has happened to our film industry.

In 1950, Russian studios produced only 13 films, compared to a pre-war rate of 40 or 45 and a wartime rate of 20 or 25. And only six of those were thought good enough (by Party standards) to be released. Last year, nine films were released—and five of them extolled the virtues of collective farming.

So few films are produced that it is difficult to find films to receive the official Soviet prizes. To get a group of films for the Stalin prize lists last year, we had to include every feature produced in the previous year.

And the films released are so bad that we run them a few days (if we're lucky) and then withdraw them. Instead we play old reliable Russian films from previous years. Or stolen, doctored American films. Or other foreign films, chiefly from satellite countries.

All Moscow First Runs Showed Old German Film

Last August, the situation was so desperate that every single first run theatre in Moscow was showing a German film first released and played here in 1933. It was a harmless musical without political overtones, and our people found it a welcome change from our propaganda films.

Our recent troubles go back to 1946. In September of that year, the Central Committee of our Communist Party attacked many of our then-current films, including

The accompanying letter was put together by J. A. Otten, Motion Picture Herald's Washington correspondent. It is a paraphrase of a report from Moscow on the current status of the Soviet film industry. While the source cannot be disclosed and while the tone of the letter is occasionally facetious, the authenticity of the facts and the reliability of the source of the report are beyond question.

Part II of Eisenstein's "Ivan the Terrible." The resolution demanded that future films better reflect Party ideology and do more to further the ends of the Party.

Naturally, with Party aims and policies changing all the time, it's been pretty hard for our technicians to turn out top films. Many of them have just quite trying and gone to other industries.

Directors and scenario writers are the whipping boys in our Soviet papers for current film difficulties. The *Literary Gazette* last September pointed out that the only successful directors are the old-timers who received their training outside the Party-directed Institute of Cinematography. It is only this group which has retained some spark of imagination and initiative to turn out an occasional popular production.

Not One Institute Graduate Turned Out a Picture

Pravda recently pointed out that not one of the 143 director graduates of the Institute turned out a feature in 1950, and that only 23 had made features in the last 15 years, with several of them working on the same films. The *Pravda* article says that the directors claim there are no good scenario writers, but it points out the Institute graduated over 200 scenarists, and it wonders where they all went.

I was talking to some Americans the other day, and they put it this way: "Writers find it extremely difficult to produce a scenario that is both ideologically sound and artistically worthy. With few movies surviving the Party tests, it is small wonder that young film workers are finding they are in a blind-alley profession."

These Americans were working on a report to send to America, summarizing the developments in our industry in the last five years. They let me copy down their conclusions. To prove I am not exaggerating, I am going to quote the entire conclusion. Here it is:

"Five years after the Party's resolution, the Soviet film industry is in even worse doldrums than in 1946. Instead of marked improvement, there has been a continued decline in picture-making that contrasts

badly with the annual rate of 40-45 pre-war, 20-25 during the war, and the claimed Soviet capacity of 300-400 films a year.

"The Soviet film industry has difficulty not only in making pictures, but also in showing them to the public. Although no official statements have been released on the number of admissions to theatres, it is probable that the total was well under one billion, the planned attendance for 1950 (in the U. S. it is estimated that each year there are four and one-half billion paid attendances at motion picture theatres). The Soviet press complains many areas still lack adequate cinema facilities.

"In quality there has been a decline rather than an improvement. The use of hackneyed themes, super-saturated with propaganda, might fulfill Party requirements, but the average Soviet film-goer finds most of the Soviet films dull. A persistent Soviet movie fan has little chance of escape, of course, because the best of foreign films are not shown in the Soviet Union."

Well, that's the story. I wouldn't want you to rush right out and embrace the next film salesman you see, but you might remember, when one comes around, that things are rough all over.

Pathe Forms New Company For TV Film Distribution

Pathe industries has established a new subsidiary company—Pathe Television Corp.—to finance and distribute films for television. It was revealed in New York this week by William C. MacMillen. The new firm has a two-year budget of \$6,250,000.

Bruce Eells, formerly with Young and Rubicam, will head the new company. The directors are Henry Briggs, a director of Alleghany Corp.; James Wolcott, vice-president and a director of Pathe Laboratories, Inc.; Livingston Goddard, secretary and treasurer for the Federation of Railway Progress, Mr. Eells and Mr. McMillen.

The new company will be operated in conjunction with all of Pathe's facilities.

Officers Are Reelected By Hollywood Producers

HOLLYWOOD: The Association of Motion Picture Producers, Inc., and the Central Casting Corp. have reelected their officers. Again on the executive slate of the AMPP are Eric Johnston, president; Y. Frank Freeman, board chairman; B. B. Kahane and L. K. Sidney, vice-presidents; Charles S. Born, vice-president in charge of industrial relations, and James S. Howie, secretary-treasurer. Fred S. Meyer was re-elected board chairman of Central Casting, and Mr. Freeman was re-named president. Howard R. Philbrick is again vice-president and general manager, and Mr. Howie secretary-treasurer.

Terry Ramsaye Says



Ask Single Decision in Arbitration

DOPE VIA TELEVISION—With a consummate nonchalance a letter comes to engage my attention to a project now in work by what a trick letterhead would indicate to be Mark VII Productions, making film for television in Hollywood, to present a dramatization on juvenile drug addiction. Apparently the show went by on NBC-TV, February 28, before the letter arrived. It closes with, "Any comment you want to make will be greatly appreciated." They asked for it.

The comment: It is clear that Television has some practitioners who can gain no guidance from the abundant experience of the motion picture. It has long been plainly on the record that it is considered by the most eminent scientific and medical authority that any public reference to the drug habit in any such form is fraught with the gravest dangers to the curious, the weakly vulnerable and the reformed addict.

It is also on the record, amply, that the motion picture code which forbade reference in any manner to drug addiction was most unfortunately and ill-advisedly amended to let one picture through. It is further of record that it was at the specific, personal and direct request of Harry J. Anslinger, Federal Commissioner of Narcotics, reversing his opinion, that the amendment to the picture code was stricken out and the original safe-guarding prohibition restored.

The recrudescence of the dope theme in pictures presented by Television is either unforgiveably, ignorantly stupid or gauche deliberate flaunting of motion picture precedent, in the crass and thin guise of seeking to do what that letter describes as "a great good."

Television, no matter who makes its material, or who sells it, is a motion picture device. It is at this time largely in the hands of persons who have little indeed of the screen's half century "know how" and "why." That will be very expensive.



IT GETS INTRICATE. In that compressed but comprehensively informing series by Aaron Nadel appearing in *Better Theatres* the latest attention, issue of March 1, gives a penetrating peek into the fascinating details of that Swiss Eidophor television system which Spyros Skouras has on the way to introduction to the American scene. Familiar as we are with the complexities, foibles and mazes of the ever growing technology of this motion picture

art, there are still surprises in the methods of Eidophor. Consider for instance the astonishing fact that the image is formed by an electron barrage falling on a little lake of oil, kicking it into dimples, ripples and waves which, reflecting light, form the image that goes to the screen! It takes the reflection right off the top of the little pond. And maybe that operation is not critical and delicate! It used to be an operator, now projectionist, could do most anything the booth required with a pair of pliers and an oil can. Now it's very different.



THOSE GRAB SUITS—In what Eric Johnston has called this "lawyer's paradise" which pertains to the device of making money out of the industry instead of the customers, it is interesting to look over into another field, those rain-maker suits of opportunist citizens. The other day a Supreme Court of New York justice, Samuel H. Hofstadter, found occasion to throw out a hundred suits against the City of New York for a total of about two million dollars for the alleged results of scientific endeavours at improving the water supply in a dry season. It was on a technicality, but the statute of limitations now precludes reinstatement.

While we are on the subject of law suits, it is to be noted that one of the urgent arguments for Arbitration now being advanced is the reduction of court actions. The purpose is laudable, but it is not probable that plaintiffs going to court for revenue can be lured into arbitration. They want cash.



CLASSIC FORGOTTEN—Reviewers for the cognoscenti press tend to proclaim "Birthright," a semi-clinical dramatic documentary, made for Columbia University Educational Films, as the first film dealing solely with syphilis to be commercially shown. What about "Damaged Goods" with Richard Bennett and Adrienne Morrison, produced in 1915 by the American Film Company, made and promoted for less than \$50,000, selling state's rights for about \$600,000 across the U. S. A.? It was a box office hit, with no recorded effect of social service. I promoted it and still do not consider it family entertainment. The screen has done a lot of things many of the young fellows never heard about.

Arbitration without provision for appeals is the keynote of the latest proposal being put forward by Theatre Owners of America, it was indicated in New York this week.

At the TOA offices, a spokesman for the organization said that S. H. Fabian, executive committee chairman, had been given the support of the board of directors in his claim that final decision without appeal would eliminate the greatest expense in terms of time and money in arbitration. The whole question of no-appeal is expected to be brought up at the anticipated all industry conference.

Meanwhile, Mitchell Wolfson, TOA president, was this week expected to announce the working committee on arbitration that will help in processing the organization's proposals before the conference. As already announced, TOA's arbitration plan calls basically for a \$25,000-per-year national administrator, and a \$50-per-day fee for the arbitrators.

Allied States Association's proposals make no mention of actual salaries or fees, but do stress that the formula must be inexpensive to apply.

In Washington, last week, Austin C. Keough, Paramount's general counsel, told a Federal Communications Commission hearing that his company was at the present "encouraging" the development of an arbitration system, providing it is a "proper" one. He said Paramount and other distributors had told exhibitors that "we want to work with them" but any final plan must contain means of enforcing the awards.

Mr. Keogh said that there was disagreement among the distributors themselves on many points of arbitration, but he added that in order to arrive at some solution, "you must have compromises and give and take."

Republic Officers Earn \$423,829 for Year

Republic Pictures' officers and directors received remuneration totaling \$423,829 during the last fiscal year, according to a company report submitted to the Securities and Exchange Commission last week. Herbert J. Yates, president, received top compensation of \$175,350, including \$100,000 accrued remuneration for the year. Under terms of his five-year employment contract, dated October 19, 1950, Mr. Yates receives \$75,000 a year compensation plus an amount equal to 10 per cent of the annual consolidated net profits of the company, but not to exceed \$100,000. James R. Grainger, executive vice-president and a director, was paid \$88,995 during the year, and Richard W. Altschuler, a director and president of Republic Pictures International, received \$25,865. No other officer received remuneration of more than \$25,000 during the year, according to the report.

The Lion and the Horse

COLOR BY
WARNERCOLOR



**A BIG NEW SHOWMANSHIP 'FIRST'
IS COMING FROM WARNER BROS!
TRADE SHOWINGS SOON!**



AMBITIOUS COLUMBIA PLANS INCLUDE 20 TOP PICTURES

BURSTING with optimism and a certain degree of understandable pride, Columbia this month will announce a program inclusive of 20 top pictures to be made and released before the end of this year. Eight of them will be in color, 12 of them have release dates—running through August—and the program includes such prideful items as six Stanley Kramer productions, stars by the dozen including Judy Holliday, Mickey Rooney, Rita Hayworth and Cornel Wilde, and top directorial talent including George Cukor and William Dieterle.

The list, designed to make the most of the upward box office trend, is carefully gauged to the present market. It is balanced between melodramas like Kramer's "The Sniper" and deRochemont's "Walk East on Beacon;" light drama like "The Marrying Kind," the Judy Holliday vehicle, and the stage success, "The Fourposter" with Rex Harrison and Lilli Palmer; swashbuckling adventure like "Thief of Damascus," "The Brigand" and "California Conquest;" and musicals like "Sound Off" and Miss Hayworth's "Affair in Trinidad."

Besides the Kramer and deRochemont productions, producer credits for the list include two for Bert Granet, two for Buddy Adler, one of them the best selling book "From Here to Eternity;" four for Sam

Katzman, two for Edward Small, and one picture each for Jonie Taps and Jerry Bressler.

The star list for the 20, in addition to the marquee values accruing to Holliday, Rooney, Wilde and Hayworth, includes John Beal, George Murphy, Charles Boyer, Loretta Young, Adolphe Menjou, Rhonda Fleming, Sterling Hayden, Paul Henreid, Jon Hall, Anthony Dexter, Teresa Wright, George Montgomery, Marta Toren, Dana Andrews, Mary Healy and Peter Lind Hayes.

The list and the credits:

MY SIX CONVICTS, March, a Stanley Kramer Company Production, directed by Hugo Fregonese, with Millard Mitchell, Gilbert Roland, John Beal and Marshall Thompson. Adapted from the best-selling book by Donald Powell

Wilson, the film tells the story of a psychologist inaugurating the study of life behind prison walls.

THE MARRYING KIND, April, produced by Bert Granet, directed by George Cukor, starring Judy Holliday and introducing Aldo Ray, in a story written by Ruth Gordon and Garson Kanin. Comedy-drama telling the story of a postman and his wife who have problems about money, in-laws and family, and their hurdling of other domestic difficulties.

WALK EAST ON BEACON, April, produced by Louis de Rochemont, directed by Alfred Werker, starring George Murphy, Finlay Currie, Virginia Gilmore. An FBI drama produced in de Rochemont's usual semi-documentary style.

THIEF OF DAMASCUS, April, Technicolor, produced by Sam Katzman, directed by Will Jason, starring Paul Henreid with John Sutton, Jeff Donnell and Lon Chaney. An adventure tale of old Persia, circa 684 A. D., with Paul Henreid playing a dashing soldier who comes to the aid of the city of Damascus and a lovely princess when they are threatened by wicked chieftains.

THE SNIPER, May, a Stanley Kramer Company Production, directed by Edward Dmytryk, with Adolphe Menjou, Arthur Franz, and Gerald Mohr. The study of a criminal mind—the sniper's—as it terrorizes a town. An ex-military patient, the sniper has a mania for killing women with his carbine.

SOUND OFF, May, Supercinemascope, produced by Jonie Taps, directed by Richard Quine, starring Mickey Rooney with Anne James, Sammy White and John Archer. A service comedy with Mickey Rooney playing a wacky New York night club entertainer who, contrary to all expectations, is accepted into the Army which finally reforms him.

PAULA, June, produced by Buddy Adler, directed by Rudolph Mate, starring Loretta Young with Kent Smith, Alexander Knox and Tommy Rettig. A drama about a woman who, unable to have any children of her own, adopts a young deaf and dumb boy whose illness, unknown to anybody else, she has inadvertently caused.

BRAVE WARRIOR, June, Technicolor, produced by Sam Katzman, directed by Spencer G. Bennet, starring Jon Hall with Christine Larson, Jay Silverheels and Michael Ansara. A historical-adventure tale of the United States just prior to the War of 1812, with Jon Hall



Judy Holliday comes to the rescue of the prone John Alexander in "The Marrying Kind," comedy-drama shortly to be released. Watching are Sheila Bond and Aldo Ray. Bert Granet produced and George Cukor directed the picture.



Teresa Wright and Cornel Wilde, right, in "California Conquest."



Mickey Rooney gets his head held by Anne James in "Sound Off."



Paul Henreid, Elena Verdugo in "Thief of Damascus."

playing a government emissary whose duty it is to secure the loyalty of the Shawnee Indians in the coming conflict with the British.

THE BRIGAND, July, Technicolor, produced by Edward Small, directed by Phil Karlson, starring Anthony Dexter, Jody Lawrence, Gale Robbins, Anthony Quinn. A tale, inspired by the Alexander Dumas story, of high adventure in the Morocco of Napoleon's day.

CALIFORNIA CONQUEST, July, Technicolor, produced by Sam Katzman, directed by Lew Landers, starring Cornel Wilde and Teresa Wright, with Anfonso Bedoya and Lisa Ferraday. Intrigue among the Spanish Californians who, tired of Mexican rule, fight for annexation to the United States.

THE GOLDEN HAWK, August, Technicolor, produced by Sam Katzman, directed by Sidney Salkow, starring Rhonda Fleming and Sterling Hayden. An adaptation of the best-selling historical novel by Frank Yerby telling of the attempts of 17th Century France to wrest control of the Caribbean from England and Spain.

CRIPPLE CREEK, August, Technicolor, a Resolute Picture produced by Edward Small, directed by Ray Nazarro, starring George Montgomery with Karin Booth, Jerome Cortland and William Bishop. Western laid in Cripple Creek, Colorado, in 1893, where a gang of outlaws has been systematically looting one of the nation's richest gold mining areas.

THE HAPPY TIME, a Stanley Kramer Company Production, directed by Richard Fleischer, starring Charles Boyer and Marsha Hunt. An adaptation of the long-run Broadway comedy by Samuel Taylor, telling of the life of a French Canadian family in Ottawa in 1924.

ASSIGNMENT—PARIS, produced by Jerry Bressler, directed by Robert Parrish, starring Dana Andrews, Marta Toren, George Sanders and Audrey Totter. Iron Curtain drama centering around a reporter for the Paris edition of the *New York Herald Tribune*.

AFFAIR IN TRINIDAD, produced by Bert Granet, directed by Vincent Sherman, starring Rita Hayworth and Glenn Ford.

SALOME, directed by William Dieterle and starring Rita Hayworth.

THE FOURPOSTER, a Stanley Kramer Company production, directed by Irving Reis, starring Rex Harrison and Lilli Palmer.

FROM HERE TO ETERNITY, produced by Buddy Adler from James Jones' best-selling novel about life in the peacetime Army.

THE 5,000 FINGERS OF DR. T. Technicolor, Stanley Kramer Company production directed by Roy Rowland, with Mary Healy and Peter Lind Hayes.

THE CAINE MUTINY, a Stanley Kramer Company production, adapted from Herman Wouk's best-selling novel about a Navy ship in the Pacific during World War II.

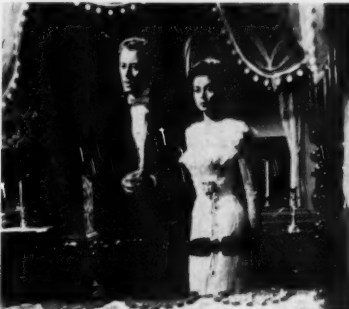
Arthur Franz in the title role of the Stanley Kramer production, "The Sniper." Co-starring Adolphe Menjou and directed by Edward Dmytryk, the picture is the story of a psychopathic killer.



John Beal, below, walks through the prison yard in "My Six Convicts." Produced by Stanley Kramer and directed by Hugo Fregonese, the picture tells the story of doctor at San Quentin Prison.



Tommy Rettig, Alexander Knox and Loretta Young in "Paula."



Rex Harrison, Lilli Palmer in "The Four Poster."

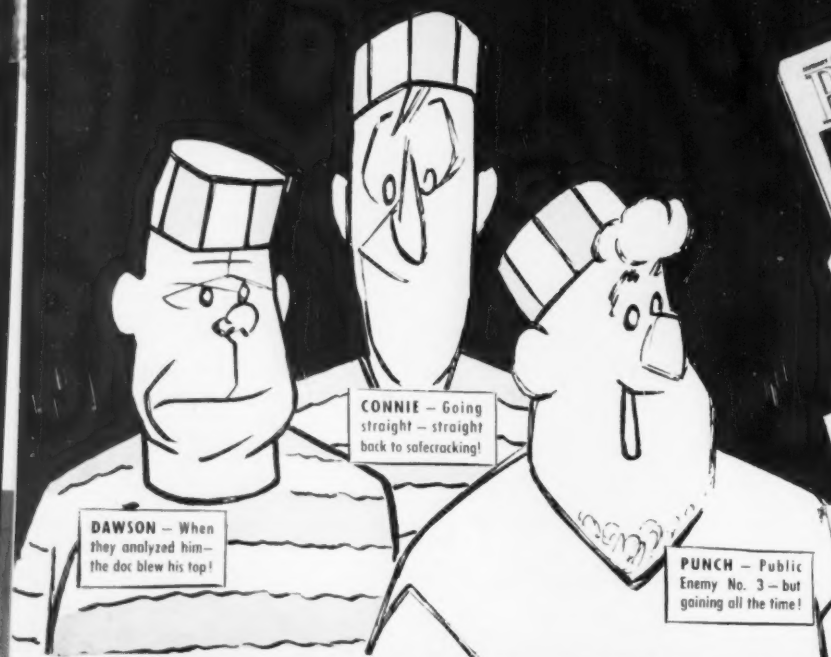


Anthony Dexter in action in a scene from "The Brigand."

**MARCH 14th
MARKS
COLUMBIA'S
250 THEATRE,
60,000,000
READER
DAY- AND-DATE
WORLD PREMIERE!**



**Book it now!
Play it while
these national ads
are breaking—
The week of
March 14th!**



DAWSON — When they analyzed him—the doc blew his top!

CONNIE — Going straight — straight back to safecracking!

PUNCH — Public Enemy No. 3 — but gaining all the time!



Columbia Pictures presents A Stanley Kramer Company Production MY SIX CONVICTS with Millard MITCHELL • Gilbert ROLAND • John BEAL • Marshall THOMPSON • Screen Play by Michael Blankfort

Columbia Pictures
presents
A Stanley Kramer Company
Production

My Six Convicts

THE PRIVATE LIVES OF
PUBLIC ENEMIES



KOPAC—In again for
losing the boss'
dough—up his sleeve!



SCOTTY—A young
felon learning a trade
—picking pockets!



RANDALL—A heap
o' lovin' made his
Big House home!

Based on the book by Donald Powell Wilson • Music Composed and Directed by Dimitri Tiomkin • Associate Producers Edna and Edward Anhalt • Directed by Hugo Fregonese

SCREEN SCORES IN TV BATTLE

Providence Study Shows Theatres Regaining All Ground Lost to TV

by G. FRED AIKEN

PROVIDENCE: The novelty and interest in television are wearing off to a marked degree—in this area, anyway, according to the evidence uncovered by a recent survey of both theatre owners and television viewers in Providence.

The trend "back to the theatre" began late in 1951 and exhibitors, who grant that the quality of recent product has been unusually high, are united in the opinion that the situation has not been just a "flash in the pan." Some state flatly that "television is driving people back to the movies," and they add that the new medium has failed to keep pace with the rapid increase of Hollywood quality product.

Loew's State Typical

Probably Loew's State theatre presents the most graphic picture of the prosperity which is sweeping the theatres in this locality. Maurice Druker, manager, reported the opening day of "Quo Vadis" set a new house record, with the subsequent week-end business far exceeding the corresponding period for "Gone With the Wind," which previously established the all-time high for the house. The situation is even more startling considering the high rate of unemployment which has plagued Rhode Island for the last year and a half.

Long lines, reminiscent of the war days but without the preponderance of uniforms, are now regular features outside the State. However, it isn't just "Quo Vadis;" good houses have been the order since early December, with a few exceptions during the Christmas holidays.

A recent series of good attendance reports at the Strand was capped by the sensational business done by Paramount's "Sailor Beware" starring Dean Martin and Jerry Lewis. Al Siner, manager, said he hadn't experienced such a tremendous clamor for business in a long time and pointed out that a Sunday night Martin & Lewis TV show had failed to make any dent at his boxoffice the same night.

Unaffected by Strong TV Shows

Similar stories are also told by the managers of the Albee and Majestic theatres where, it was found, on a night when television was offering the "Ken Murray Show," "Your Show of Shows," "Wrestling from Hollywood," capacity business was the order at the box offices.

The return to the theatres has not been confined solely to houses playing top product. Attendance also has been heavy for

films not heralded in advance with any unusual "tub-thumping." It's true that local exhibitors, including Mr. Druker, Mr. Siner, Al Clarke, David Levin, James Randall and others, have presented well-balanced and carefully balanced publicity campaigns, but by and large all attractions since late last year have "done business."

Why? Is it a trend felt across the nation? Is it a result of Movietime U.S.A. promotion? Is it only due to better product? Is it the result of the mediocre quality of TV? The survey indicates the latter conclusion.

One Film Thrice in Week on TV

In Providence, a so-called "fringe area," only WJAR-TV, the local station, can be received with any degree of satisfaction. In recent months its programs, or more specifically, those of its network, have been greeted with increasing criticisms: "Too many programs are repeated." "You see one comedy show and see them all." "Too narrow in scope." "Too much talking and too little action." "Lack of censorship."

Recently one old film was shown three different times the same week. The "Amos and Andy" and "Hopalong Cassidy" series were discontinued by the local station when, apparently running out of material, the network began repeating the episodes.

In addition, the TV retail business definitely is in the doldrums. Several stores dealing exclusively in television sets have gone out of business. One of the largest service organizations, employing close to 50 repairmen and a dozen trucks, recently went into bankruptcy. One TV retailer reported his only bright outlook was in sales of bigger and better sets to replace those now in use. He admitted openly that he thought the saturation point had been reached.

Following through on the survey, some 50 TV set owners were asked to record their views on television vs. motion pictures. Those questioned were hand-picked and consisted only of those who had purchased sets within the last two years and were known to have given up the theatre habit for TV.

To Films Once a Week

More than a score of those questioned—people whose movie-going habits had been reduced to once a month from once a week before TV—admitted they now are going to the theatre on an average of once a week. A dozen others estimated that they have been going to films at least twice a week during the last three months. Three TV viewers who previously hadn't been to the theatre in four months reported they have been going to the movies steadily once a week since last Fall.

All of those questioned indicated that their return to the theatre had been occa-

sioned by poor entertainment offered by TV. Some said they regretted the purchase of the sets and others that they would be glad when they were paid for so they would have more money to spend on films.

Even the young fry have begun to tire of the stay-at-home entertainment. One theatre manager reported that attendance at his Saturday Kiddies Matinee had increased rapidly in the last few weeks—while a few months ago he had been considering the elimination of the program.

TV viewers objected most heartily to the commercials to which they were subjected and the continual "breaks" in the programs, things which they said they now realized would never be tolerated in a motion picture house.

Thus it was that not one kind word was said for the "monster" which many predicted would shutter all the theatres in the nation. As Edward M. Fay, dean of Rhode Island showmen, said a couple of years ago, "We survived radio and we'll come out ahead of television." As far as conditions in Providence are concerned, it would appear the threat of television has passed.

Settle Gosch-Rogers Suit Out of Court

The \$1,000,000 defamation suit brought by Martin A. Gosch, theatrical producer, against Mrs. Lela Rogers, mother of Ginger Rogers, has been settled out of court. Mr. Gosch's attorneys announced in Los Angeles this week. Terms of the settlement were not disclosed. Mr. Gosch charged that his reputation had been injured during a radio debate September 2, 1947, in which Mrs. Rogers allegedly described a play he planned to produce as "following the Communist party line." Other defendants were the estate of producer Sam Wood, writers James McGuinness, Morris Ryskind and Robert Arthur and Ayn Rand O'Connor. Emmett Lavery, author of the play "Gentleman from Athens," obtained a \$30,000 judgment against Mrs. Rogers and the others August 13, after he contended that the value of the play had been greatly reduced.

Kansas City Theatre Files \$1,050,000 Anti-Trust Suit

W. D. Fulton, owner of the Avenue theatre, has filed a \$1,050,000 treble damage anti-trust suit in the Kansas City, Kansas District Court, it was learned this week. Named in the suit are Loew's, Paramount, RKO, Warner Bros., United Artists and Columbia. The complaint said that the companies conspired to give a favorable run to Kansas City, Mo., and Northeast Johnson County. Attorneys for Mr. Fulton are Nick Spanos of Los Angeles, Thomas M. Van Cleave and William G. Boatwright.

"River" India Opening

Mrs. Eleanor Roosevelt and U.S. Ambassador Chester Bowles will inaugurate the gala all-India premiere of Jean Renoir's "The River" at the Plaza Cinema in New Delhi March 13. Proceeds will go to the Indian National Committee for Children.

Disney Says No to TV

As Roy O. Disney, president of Walt Disney Productions, ruled out the sale of Walt Disney films to the television market for the present, Bing Crosby Enterprises in Hollywood signed a \$4,000,000 deal to make it the largest producer of films for television in the country.

At a press conference in New York, Mr. Disney said his company had made an extensive on-the-scene survey of the revenue possibilities of the television market and had come up with the conclusion that the money offered by the broadcasters was "piddling" compared to the revenues derived from distribution to theatres.

Mr. Disney cited the fact that the studio had more productions in work and more films planned now than in any similar time in company history and he mentioned the current reissue of "Snow White and the Seven Dwarfs" as an example of the large revenues offered by theatrical distribution.

He estimated that television could offer no more than between \$100,000 and \$200,000 for such a film. "Fortunately," he observed, "our tongue isn't hanging out. We don't have to grope for little money. When you take the objective view, theatrical distribution is the only answer."

The Bing Crosby Enterprises deal calls for the organization of Lancer Productions as a subsidiary. Its schedule calls for the production of 208 half-hour film programs for TV.

2 Warner Theatres Plan Film Festival Series

To stimulate mid-week attendance and at the same time to project a special appeal to fans of "art" and foreign film features, two Warner theatres in the Philadelphia area plan to hold a "film festival series" on an experimental basis. At the Hiway, Jenkintown, Pa., a selected series of specials will be presented every Tuesday and Wednesday, matinee and evening, for six weeks starting March 18-19. A similar series, designed especially for the students and faculty at Gettysburg College, has been scheduled for each Thursday matinee and evening at the Strand in Gettysburg starting March 13. The programs will be presented in the same manner as in "art" houses throughout the nation and at the regular admission. The six selected features for the festivals include "The Lost One," "Symphonie Pastorale," "Macbeth," "Baker's Wife," "Tight Little Island" and "Rigoletto."

Finish New "Loyola" Version

J. D. Trop last week announced the completion of the English version of the Spanish film, "Loyola the Soldier Saint," to be distributed by Simplex Company, Inc. The film was reedited and rescored under the supervision of Mr. Trop and Father Alfred J. Barrett, S.J., of Fordham University. The dubbing and synchronization for the film were done by Michael Hoffman.

CRESCENT OPENS SUDEKUM BUILDING AND THEATRE



IN NASHVILLE last week 15,000 persons came to see the opening of the Crescent Amusement Company's new Tennessee Theatre, in the Sudekum Building, right, named after the Crescent Circuit's founder and builder. The opening of the house was also a striking premiere of Warners' new musical "About Face." It was striking for Nashville, because its proceeds from "gifts" as requisites for seats, went to Nashville's oldest charity, the Florence Crittenden Home; because it was televised; and because it brought a tremendous array of personages. Above, in the lower picture, lined up on the stage, are some of them. In order are Warner stars Dick Wesson, Gordon MacRae, and Virginia Gibson; Joe E. Brown, master of ceremonies; Governor Gordon Browning, who dedicated the house; Warner starlet Phyllis Kirk; Nashville Mayor Ben West; Lex Barker, Mr. and Mrs. B. Brilly; Minnie Pearl; R. E. Baulch, Crescent Amusement president; and K. C. Stengel, vice-president.

The house cost more than \$1,000,000. It was planned for 22 years, and in 1941 Tony Sudekum cancelled his order for steel, in support of the war. Construction did begin in 1947.

The Nashville Tennessean published



a 24-page special section on the house, the company, and the motion pictures which were playing in Nashville.

THE MIRACLE PICTURE PROVES "Snow White" Snowballing to

NEW YORK—Outgrossed every picture in Criterion's 14-year history!

BOSTON—Biggest gross since sensational "Cinderella" in February 1950!

PROVIDENCE—Top-grossing attraction in the last three years!



Walt Disney's

Snow White

a



Color by
TECHNICOLOR

Re-released by RKO Radio Pictures, Inc.



© WALT DISNEY PRODUCTIONS

IT AGAIN AT THE BOXOFFICE!

Record Grosses in Early Dates!

Elsewhere in NEW ENGLAND beating "Cinderella" in:

LAWRENCE Mass.

FALL RIVER Mass.

IPSWICH Mass.

BROCKTON Mass.

NEWBURYPORT Mass.

MANCHESTER N. H.

NEW LONDON Conn.

PITTSFIELD Mass.

PORTSMOUTH N. H.

Big town or small town,
it's the MIRACLE box-
office picture!



and the Seven Dwarfs

And an
**EVER-NEW AUDIENCE
OF 25,000,000***
is waiting to duplicate these
figures in your town!

*25,455,000 new children between the
ages of 5 and 13 have never seen "Snow
White" according to 1950 census figures.

WOOD WILL BACK MOVE FOR REVISED HOUSE RED REPORT

WASHINGTON: Rep. John S. Wood (D., Ga.), chairman of the House Un-American Activities Committee, will support any move in his committee to issue a supplemental statement toning down the annual report's criticism of the motion picture industry, it was learned this week.

At least two other committee members—Rep. Walter (D., Pa.) and Rep. Moulder (D., Mo.)—are on record as feeling that the report was unfair and that they would try to set the record straight. The committee's annual summary sharply criticized the industry for failing to comb the Communists out of its ranks. There have been a number of angry denials and a demand from COMPO that the committee modify its observations.

Rep. Wood, while refusing comment on the situation, said this week he planned to

meet with his group this week or next and that he assumed the matter would be brought up at that time.

It was learned from other committee members that Mr. Wood himself feels the report did the industry an injustice and that he would support Representative Walter and Moulder should they seek a correction. The chairman last year went on record as believing that Hollywood had done a comparatively good job of putting its house in order, and he has told his colleagues on the committee since then that "nothing has changed my mind."

Rep. Moulder has said that he would favor a "supplemental corrective report" and declared he was "afraid the staff has been a little overzealous in its effort to make something appear sensational" in compiling the report.

Availability Eliminated In Milwaukee Booking

"I'll See You in My Dreams" began playing last week at the St. Cloud's Tower and Oriental theatres right after it finished its engagement at the Warner theatre. This new booking pattern is taking place as a result of the Milwaukee Towne anti-trust decree. Under other circumstances, there would be a 28-day availability for the picture. The releasing of films on an earlier availability applies only to the film companies involved in the Towne suit but not if the pictures play at either the Riverside or Towne theatres.

"Queen" Gets Full Page 4-Color Newspaper Ad

S. and S. Theatres Corporation's Woods theatre, in downtown Chicago, established a precedent last week by taking a full-page four-color ad in the *Chicago Daily Tribune* to herald the opening of the United Artists-Horizon production, "The African Queen," adventure film in color by Technicolor. On the preceding page, the *Tribune* addressed a two-column box "house ad" to exhibitors and producers, calling attention to the Woods ad, saying that it "demonstrates impact of newsprint color . . . sells color with color." The *Tribune* also declared it was the first such Chicago newspaper film ad.

Special Trains Set for Variety Club Convention

In cooperation with eastern railroads and the Union Pacific west of Chicago, two special trains will be operated to the 16th annual convention of Variety Clubs International, to be held in Las Vegas from April 27 to May 1. Private Pullman cars will leave from the east coast April 24, arriving in Chicago April 25 and in Las Vegas the afternoon of April 27. In most tent cities,

the local club will have two to five private cars which will originate in those cities and join one of the two special trains en route. In Las Vegas, the convention-bound barkers will be escorted to their hotels by a special delegation from the Nevada tent in full western regalia. A special program will be scheduled for each of the trains, which will also carry extra lounge cars and diners. Information and reservations for space should be made through Charles E. Lewis, the Club's national director of publicity.

FOREIGN REVIEW

THE MAGIC GARDEN

Mayer-Kingsley—Produced in South Africa

Simplicity, charm and a considerable degree of good humor are the commendables of this folk tale of a group of Afrikaans living in a Johannesburg suburb. Produced and directed by Donald Swanson in South Africa with a non-professional Negro cast, "The Magic Garden" lacks the polish of the fully-rounded professional attraction, yet this turns out to be one of its strongest assets.

The simple story deals with the theft of £40 from a church to which the money eventually returns but not before it touches and alters the lives of those with whom it establishes contact. A poor widow and her string of children are aided, a young couple finds marriage, an avaricious money-lender and a grubbing storekeeper are taught a lesson and the thief caught by the minions of the law. Throughout is heard the often entrancing music of Willard Cele, who plays a wood instrument known as a penny-whistle, and solos and ensemble numbers by the players in their tribal dialects.

It is not without possibility, however, that the sensitivities of some Negro groups here may be offended by the naive and simple childishness attributed generally to the cast. They may take the position that depiction of backwardness and superstitious belief, regardless of how accurately squared with the facts, is a slur on the whole race.

"The Magic Garden" is, of course, an entry in the art theatre field and of severely limited appeal for mass audiences. Running time, 63 minutes. General audience classification. *Very Good*.—R. K.

Paramount To Push 5 Top Films

Paramount announced this week that it will release five top feature attractions in first-run theatres on and around Broadway during the Easter week, all backed by an intensified advertising, publicity and exploitation campaign.

The pictures include "My Son John" set for the Capitol; "Anything Can Happen", Mayfair; "Carrie", Rivoli; W. Somerset Maugham's "Encore", Normandie; and "Hong Kong", Globe. According to a company statement, the end result of this innovation in distribution techniques will be an increase in earnings for the exhibitor as well as the distributor, not only in New York but in every city throughout the country, according to the company. In addition, it is expected that the industry as a whole will benefit from the move since the excitement engendered by the Paramount campaign will almost certainly spread to include the product of other companies.

"Basis for this judgment lies in the similarity of the set-up to the recent Movietime U.S.A. drive which demonstrated conclusively that the concentration of top product in any given area invariably meant an upsurge in boxoffice receipts with patrons flocking to an attractive market which had a wide assortment of motion picture wares," the company release said.

"Further, as recently as last Washington's Birthday, Broadway houses set an all time dollar record for the day. This is directly traceable to the great industry product then available to moviegoers—'African Queen' at the Capitol, 'Sailor Beware' at the Mayfair, 'Five Fingers' and Dorothy Lamour in person at the Roxy, 'The Greatest Show On Earth' at the Radio City Music Hall, 'Viva Zapata' at the Rivoli, 'Death Of A Salesman' at the Victoria and 'Retreat Hell' at the Warner," the announcement said.

WB to Retire \$10,000,000 In Common Stock

The board of directors of Warner Bros. Pictures, Inc. adopted a resolution February 27 appropriating \$10,000,000 for the purchase of cancellation and retirement of outstanding common stock of the Corporation by inviting sealed tenders of such stock at prices not exceeding \$15 per share. When this invitation to tender stock was first under consideration, the appropriation of approximately \$15,000,000 was considered. However, it has now been decided that the amount should be \$10,000,000.

Sells Masterpiece Share

Jules B. Weill has sold his interest in Masterpiece Productions to Essential T. V. Films for what is reported to be "a substantial sum." Mr. Weill now heads a production-distribution organization or TV films.

Proudly from RKO...The Top Film for Selected Bookings!

The highly unusual and sensationally successful picture that's hitting a tenth-week pace almost in step with the first at New York's Little Carnegie Theatre!...Biggest grosses in theatre's history at regular admissions for the Stage Door, San Francisco;...Happy holdovers continuing strong at the Music Box, Seattle, and the DuPont, Washington, where it premiered before high U.S. and foreign dignitaries!...Watch the same wonderful boxoffice news flash in from openings at:

Little	Baltimore	Art Cinema	Bridgeport
Beverly Canon.....	Los Angeles	Exeter	Boston
Art Cinema	Pittsburgh	Ziegfeld	Chicago
Guild	Cincinnati	Studio	Philadelphia
Mayfair	Miami	Cinema	Buffalo
Art	Dayton	Lincoln	Miami Beach
Midtown	Syracuse	World	Columbus, O.
Lincoln	New Haven	Cinema	Rochester
		Art	Hartford

Rasho-Mon

The great, exciting Japanese production

... introducing ... the beautiful

MACHIKO KYO ... TOSHIRO MIFUNE ... MASAYUKI MORI

Distributed by RKO Radio Pictures



Unanimously acclaimed by newspaper critics as a major contribution to the screen... Hailed by N. Y. Times as "A rare piece of film art"... Featured in a two-page layout in Life magazine as "Japan's Great Film"... Accepted by the opinion-making periodicals, as epitomized in the Saturday Review of Literature, which calls it "One of the two or three films ever made for grownups".

WINNER OF THE GRAND PRIZE 1951 VENICE FILM FESTIVAL

"THE BEST foreign film of the year...
THE BEST directed film of the year."

—Nat'l. Bd. of Review

FILMS TARGET IN PARLIAMENT

Both Houses Discuss Bills With Commons Asked to Aid Film Financing

by PETER BURNUP

LONDON: The film industry here had the dubious distinction of having its affairs debated simultaneously in both Houses of Parliament (Lords and Commons).

The Commons directed its attention to what is ponderously known as The Cinematograph Film Production (Special Loans) Bill, which—in simpler language—is the instrument for finding another £2,000,000 for the country's producers.

The subject of finding new funds for the National Film Finance Corporation was aired in a three-hour debate. Peter Thorneycroft, president of the Board of Trade, had presented to Commons the Government's new bill authorizing another £2,000,000 (\$5,600,000) for the NFFC, with the money to be obtained from non-government sources.

Faces Criticism

During the ensuing debate, Mr. Thorneycroft faced criticism not only from the Socialist but also from the Government benches. Various suggestions were made for raising the NFFC funds, including one to establish a proper film bank and another to impose a footage tax on American films.

Following the debate, Commons gave a second reading without division to the bill authorizing the £2,000,000 to the NFFC. Earlier, Mr. Thorneycroft had revealed that the corporation was now indebted to the Board of Trade for a total of £5,200,000, out of an authorized maximum of £6,000,000. This sum, he said, includes £1,000,000 repaid from previous loans and let out again. Loans already approved amount to £5,959,000.

With no fewer than 12 M.P.'s intervening in the debate, it became inevitable that the industry come in for some brickbats from politicians airing their views on topics wholly unconcerned with the subject under immediate debate. One Socialist member wanted censorship tightened and declared himself horrified by some of the pictures which he alleged had slipped through the censor's net. Other members made eleventh hour pleas for the reprieve of the Crown Film Unit under sentence of death by the Chancellor of the Exchequer.

Laud "Better" British Films

Both Mr. Thorneycroft and his Parliamentary Secretary, Henry Strauss, lauded the "better" British films which, they implied, were not only first-rate entertainment but dollar-savers, having regard to the necessity of keeping the theatres open.

Both clearly regarded previous advances

by the Film Finance Corporation as interim expedients to keep the production ship afloat and appeared to hope that another two years of the corporation's activities, allied with benefits accruing from the Eady Plan, would see the ship through the worst weather.

Both were concerned—as good Conservatives—to stress that NFFC was now empowered to borrow money, if possible, without Government guarantee. That, the argument ran, was a preliminary to producers finding capital in the normal commercial way. There was also the matter of recovering the whole of the money already advanced. The Parliamentary Secretary was particularly revealing on that point. "We expect to get a large part of the money back. But I am certain that our chances of getting it back will be much greater if this measure is passed," he said.

The Parliamentary Secretary also stated that discussions were going on to decide the best method of the repayment of the £3,000,000 which British Lion still owes the Finance Corporation.

Money Source Unknown

No one knows officially yet which "non-Government" sources NFFC's James Lawrie will now approach for money. Are they the banks, or is it the Government-sponsored Finance Corporation for Industry? The spokesman for the Board of Trade was noncommittal on the point except to remark that NFFC was better placed to negotiate advances than individual producers.

Occasion of the House of Lords debate was the introduction of the Cinematograph Bill which amends the film industry's controlling measure; namely, the Cinematograph Act of 1909. The latter regulates the licensing of theatres by local authorities but, like a relic of forgotten days, concerns itself mainly with the risk of fire. The new bill takes count also of the risk children run of watching undesirable films.

The Government spokesman, Lord Selkirk, went out of his way to hand a bouquet to "the great cinema industry" saying the fact that the theatre end of the business had not required Parliamentary attention for 43 years was a testimony to its good sense.

Protect Children

The bill would ensure the welfare of child audiences while avoiding any suggestion of state censorship. It preserved, according to the Government spokesman, the complete independence of the licensing authorities in matters of censorship and avoided giving the British Board of Film Censors any form of statutory recognition. The Board is appointed by the trade itself.

The bill, said Lord Selkirk, is a fair compromise between unrestricted licence and puritanical restriction of simple pleasures.

Demands a Revision of British Tax

LONDON: On the eve of R. A. Butler's anxiously awaited Budget, due March 11, Sidney L. Bernstein, who controls 55 of this country's best theatres, has some timely and pertinent comments to make on the Eady Plan and the present rigid Entertainment Tax system.

In a statement to stockholders, which accompanies his Granada accounts, Mr. Bernstein says the Treasury should now appreciate that the existing basis of the Entertainment Tax, which keeps admission prices high and inelastic, needs early revision. In his opinion, prices of admission, which are governed by the present basis of assessing the tax, are too high.

Entertainment tax, on the showing of the present accounts, absorbed 38 per cent of Granada's box office taking last year and charges for income tax, local rates and the Eady levy took a further nine per cent of the receipts. Profits tax, falling entirely on ordinary stockholders, was nearly four times the amount paid as dividends to them and has amounted in the last four years to £178,000, the accounts reveal.

Mr. Bernstein described the Eady levy as an incentive to producers to restrict rather than increase output. He now says: "In fact, fewer first-rate British films were made in 1951 than in 1950, and I believe that 1952 will show a further reduction."

The Eady levy paid by Granada last year was nearly four times the amount paid in dividends to ordinary shareholders. The levy will be more than doubled in the current year if theatre admissions remain constant, says Mr. Bernstein.

The Bernstein statement to stockholders reveals that Granada has sought permission to erect a station to televise on its own wave length direct from its own studio to large screens at its theatres. The proposals, it is claimed, would not be competitive with home TV, but, says Mr. Bernstein, "we do not know whether they are likely to be accepted."

British Academy Gives Awards for 1951

LONDON: The British Film Academy has given the French comedy "La Ronde" its award as the best film produced in any country in 1951. "The Lavender Hill Mob" (Ealing Studios) was honored as the best British film and Walt Disney's "Beaver Valley" received the award as the best documentary picture. There was a special award to "Gerald McBoing Boing" as work lying outside the feature and documentary fields, and a United Nations award to "Four in a Jeep" as the best film embodying one or more of the principles of the United Nations charter. ("La Ronde" was refused a seal by the New York State censor.)

DON'T PLAY "BEND ^{OF} THE RIVER" UNTIL YOU CAN BLOCK OUT THE SAME PLAYING TIME AS "THE EGG AND I"

From Moscow, Idaho to Palm Beach, Florida, despite weather, television, and income tax time, "Bend of the River" is nearing, equalling, and even bettering the fancy 1947 grosses of "The Egg and I." Here are some cross-section examples:

Outgrossing "Egg and I" in:

Lebanon, Pa.....Colonial
Bluefield, W. Va.....Granada
Battle Creek, Mich.....Regent
Williamsport, Pa.....Capitol
Ft. Myers, Fla.....Lee
Mt. Carmel, Ill.....American-Uptown
Edmonton, Alberta.....Rialto
Idaho Falls, Idaho.....Rio
Twin Falls, Idaho.....Orpheum
Billings, Mont.....Fox

Opened bigger than "Egg and I" in:

Vancouver, B. C.....Vogue
Portland, Me.....Civic
Stockton, Calif.....Esquire
Logan, Utah.....Capitol
San Jose, Calif.....California
Burlington, Vt.....Strong
Ft. Worth, Tex.....Worth
El Paso, Tex.....Plaza
Staunton, Va.....Visulite
Milford, Pa.....Milford
Lawton, Okla.....Dome

Neck-and-neck with "Egg and I" in:

Philadelphia, Pa.....Goldman
Danville, Ill.....Fischer
Ogden, Utah.....Egyptian

...and too many more to list

MEMO

To every exhibitor
who's yelled for big
pictures with stay-
ing power.

*When you book
"Bend of the River,"
don't get caught
short... Leave plenty
of holdover time!*

Universal-International
presents

JAMES STEWART • ARTHUR KENNEDY • JULIA ADAMS • ROCK HUDSON
in "BEND OF THE RIVER" color by TECHNICOLOR with Lori Nelson
Jay C. Flippen • Stepin' Fetchit • Screenplay by BORDEN CHASE
Directed by ANTHONY MANN • Produced by AARON ROSENBERG



People in The News

A. JULIAN BRYLAWSKI, now in his 29th year as president of the Motion Picture Theatre Owners of Metropolitan Washington, and Mrs. BRYLAWSKI, were to leave this week on a two-week tour of the Caribbean, all expenses for the vacation having been voted by the organization in recognition of Mr. Brylawski's work through the years.

ARTHUR W. ANDERSON, retiring chief barker of the Variety Club of the Northwest, will be honored at a dinner in Minneapolis March 17. The affair will also serve as an official welcome to the new chief barker, BENJAMIN N. BERGER. International chief barker MARC WOLF is scheduled to speak.

ERIC PLESKOW, who joined United Artists' foreign staff two months ago, has been appointed managing director in South Africa, according to ARNOLD M. PICKER, vice-president in charge of foreign distribution. He succeeds GERRY TAYLOR, resigned.

BEN ROSE, former United Kingdom and European representative for Eagle Lion Classics with headquarters in London, flew to New York last weekend to confer with SAM SEIDELMAN regarding Eternal Film product which Mr. Rose will

handle in Britain and Europe. He was to fly back March 8.

DR. RENATO GUALINO, managing director of Italian Films Export, and president of the International Federation of Motion Picture Producers Association, arrived from Europe last week for a series of discussions with IFE officials in New York. He will be here about four weeks.

DR. ROGER MANVELL, an expert in British films, will arrive in New York at the end of this month for a six-week lecture tour.

DAVID DEMBER has joined the copy department of the Monroe Greenthal Co. He was formerly with Warner Bros., and Buchanan & Co. Mr. Dember will assist DAVID DIENER on the agency's film and commercial accounts.

ABRAHAM SWERDLOW, Universal's San Francisco branch manager, has been promoted to branch manager in Los Angeles, according to CHARLES J. FELDMAN, domestic sales manager, who also announced the following appointments: THEODORE REISCH, Chicago assistant branch manager, becomes San Francisco branch manager; LAWRENCE W. MARRIOTT named Los Angeles sales manager, and RICHARD GRAFF, formerly of Chicago, promoted to assistant branch manager there.

Republic Declares Dividend

The board of directors of Republic Pictures Corporation last week declared a divi-

dend of 25 cents a share on preferred stock, payable April 1, 1952, to stockholders of record March 14, 1952.



Claude C. Ezell, president of Claude C. Ezell and Associates, operating drive-in circuit in Texas.

British Take In 3 Months Increases

LONDON: Box office gross of £27,911,000 for the three months ended September 29, 1951, was reported this week by the British Board of Trade journal, carrying the latest statistical data from its survey of the film industry. The gross income compares with a take of £25,652,000 for the comparable quarter in 1950. The report, covering 4,561 theatres, showed 32 as having gone out of business since the previous statistics were given out.

According to the Board of Trade figures at the end of 1951, the status of the producer-owned studios, namely the big combines, remained practically unchanged, but there was a significant drop in the usage of independent studios. The number of employees engaged in first-feature production remained approximately the same with 3,477 fully employed. A slight improvement is discernible in the forward bookings of the producer-owned studios.

During 1951, 114 British long films were registered with the Board of Trade, compared with 123 in 1950, but it must be borne in mind that a good number of the 1951 films were second features.

As for the distribution of British films abroad during the first half of 1951, the report shows a gross rental of £11,643,000 of which 65 per cent, or £7,572,000 was paid to the producers, 15 per cent or £1,763,000 went for distribution expenses and 20 per cent, or £2,309,000 were retained by the distributors. This is approximately the same showing as in 1950.

Total admissions in the quarter ended September 29, 1951, increased from 337,290,000 to 344,830,000. Exhibitor net earnings for the quarter ran to £17,585,000, exceeding the previous quarter by £1,000,000.

British Film Industry Asks Special TV Channels

LONDON: Special channels to permit theatres to broadcast programs to their screens are urged in the film industry's joint memorandum on the development of television which has now been presented to the British Government. It is unlikely to receive Cabinet attention for some time. The memorandum was prepared by Sir Henry French of the Producers' Association, but represents the views of the whole trade. It points out the sharp distinction between TV and sound broadcasting in asking for the private wave-lengths. It is understood the Cabinet will move for a further extension of the BBC's present character for six months after the present date of its expiration, June 30, 1952. Meantime what is regarded by many as the thin end of the wedge of sponsored programs is already to be observed in BBC programs. Instances of product identification have occurred in a number of instances.

5 ^{NEW} 1952 AUTOMOBILES as

EXHIBITOR PRIZES

for best "STEEL TOWN" Tie-up Campaigns!

Henry J

from KAISER-FRAZER

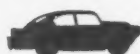
BRAND NEW 1952
"CORSAIRS"



PLUS \$2,000.00

IN ADDITIONAL CASH PRIZES

from KAISER STEEL COMPANY



3,500 KAISER-FRAZER DEALERS
WORKING FOR YOUR BOXOFFICE!



SPECIAL SHOWROOM
POSTERS AND DISPLAYS!



SPECIAL NEWSPAPER
ADS IN MANY CITIES!



SPECIAL
RADIO PROMOTIONS!



SPECIAL
MAGAZINE ADS!



SPECIAL
STUNTS GALORE!

FOR CONTEST DETAILS SEE THE SPECIAL
"STEEL TOWN" PRESSBOOK
SUPPLEMENT !



Another 1st in Theatre-Contests ... It's that **UI** brand of Showmanship!

WALKER IS FCC CHAIRMAN, BARTLEY SUCCEEDING COY

WASHINGTON: President Truman last week named Paul A. Walker chairman of the Federal Communications Commission, replacing Wayne Coy, resigned.

The President also nominated Robert T. Bartley, executive assistant to his uncle, House Speaker Sam Rayburn, to the post of FCC commissioner, filling the vacancy created by the departure of Mr. Coy, who said he could no longer afford to work for the \$15,000 a year the job pays.

Mr. Coy, it was learned this week, is to become part-owner of the Albuquerque Broadcasting Company with Time, Inc. His affiliation with Time, as a radio and TV consultant, had been announced earlier.

Time purchased the stock of the Albuquerque company, operators of radio station KOB and television station KOB-TV, last week. It is the only television station in New Mexico and this marks Time's first venture in television property. The trans-

fer of the stock, purchased for \$900,000 remains to be approved by the FCC.

Mr. Walker, 71, has been with the commission since it was constituted July 11, 1934. A graduate of the University of Chicago and the University of Oklahoma Law School, he was a high school principal and, from 1912 to 1915, practiced law. For more than 15 years he was connected with the State Corporation Commission of Oklahoma, serving as counsel and commissioner. He became chairman of the Oklahoma commission in 1931.

During his 18 years on the FCC, he has served as chairman of the telephone division and during that time he conducted the important telephone investigation which resulted in the rate reductions for long-distance telephone calls. He was elected vice-chairman of the commission and has served as chairman and member of various important commission committees.

TV Networks, 77 Stations Subscribe to New Code

WASHINGTON: All four television networks and 77 TV stations have subscribed to the new television code, set up and administered by the National Association of Radio and Television Broadcasters. This announcement was made last week as the code's five-man review board held its first meeting and went over the code with Paul Walker, FCC chairman; Ed Johnson, chairman of the Senate Commerce Committee, and Senator Ernest McFarland, chairman of the committee's communications sub-committee.

Nasser Permitted to Sell Four Pictures to TV

HOLLYWOOD: George and James Nasser last week obtained the right to sell the television rights to four features produced by them and currently in distribution through United Artists. Permission came in the form of a ruling from the bankruptcy division of the U. S. District Court. The decision was based on a clause in the UA distribution contract which requires UA to distribute pictures to television "when such distribution becomes a commercial practice." Counsel for UA argued that such distribution had not yet become commercial practice among the major companies and that the pictures were still in theatre distribution.

May Televis Political Conventions to Theatres

The Democratic and Republican national conventions in Chicago next July may be carried by the theatres via television. Norman Elson, president of Guild Enterprises, Inc., said this week he was contacting other theatre TV circuit executives to determine their

interest in the project. As for his own circuit, plans call for the televising of the conventions at the Broadway Embassy. The house should be equipped with an RCA instantaneous-projection unit within six or seven weeks and would become the first TV newsreel house in the nation. In the mid-west, the Kansas University-Kansas State basketball game was to have been shown via television on the screen of the Ashland in Kansas City Friday. WDAF-TV was televising the game into the homes.

Loew's-MGM Sponsors TV Baseball Show

Loew's Theatres and MGM Pictures will sponsor Happy Felton's Knothole Gang program on WOR-TV prior to each Brooklyn Dodger home game during the baseball season, it was announced this week. The circuit hopes to exploit this tieup by putting on "meetings" at the theatres where the fans can meet Happy Felton and popular ball players. This marks the first time that Loew's Theatres has gone to the extent of sponsoring a TV show. A number of the circuit's houses have installed theatre television equipment. In Florida this week, Walter F. O'Malley, president of the Brooklyn Dodgers, predicted the eventual showing of "live" games on theatre TV.

Companies to Ask Review Of Milgram Decision

The distributors involved in the decision which called for them to grant first run films to the Allentown, Pa., drive-in theatre operated by David Milgram, have decided to appeal to the Supreme Court for a review of the case. The ruling, which held the major companies guilty of conspiracy in denying first-run films to the drive-in, was later upheld by the Circuit Court of Appeals.

CBS Shows Color TV on RCA Tube

Reviving a long-standing argument the Columbia Broadcasting System this week demonstrated its "mechanical" method of color television transmission, using an RCA all-electronic tube instead of the whirling disc.

The experimental receiver was part of the show at the annual Institute of Radio Engineers convention at the Grand Central Palace in New York and marked a highlight of the showing of Vericolor industrial color television equipment jointly displayed by Remington Rand, Inc., and the CBS Laboratories Division.

According to Adrian Murphy, president of CBS Laboratories, the demonstration was designed to show that the CBS system can use any type of color tube yet conceived.

Dr. C. B. Jolliffe, vice-president and technical director of the Radio Corporation of America, quickly pointed out that "even with a tricolor tube instead of a spinning disc, the CBS color television system remains incompatible." He recalled that, in 1951, CBS had been offered the RCA tube and had turned it down "because of its inferior picture quality." The RCA spokesman said there was "absolutely nothing new" in what CBS had demonstrated.

The Federal Communications Commission has adopted the CBS system which uses the mechanical color disc and is "incompatible" —unable to pick up anything but CBS color broadcasts. An adapter and a converter are needed to produce color on a black-and-white set. RCA's all-electronic color is "compatible" but conversion of present sets to color necessitates a new tube and is very costly. All production of color TV sets is currently at a stand-still by order of the National Production Authority.

Paramount to Check Library on TV Rights

WASHINGTON: Paramount Pictures plans to search its film library to determine the films for which it has full television rights, Austin C. Keough, Paramount's general counsel, told the Federal Communications Commission Paramount hearings last week.

He emphasized that Paramount had not yet received any television offer "good enough to accept," but explained that the company wanted to know anyhow for which films the television rights were restricted by agreements with musicians, authors, actors or other talent workers. No date has been set for the start of the search.

Mr. Keough earlier had told the commission that at present he does not regard television stations as a profitable outlet for first run film showings. He also disclosed that Paramount some time ago received an offer for its short subjects to be televised, but found there was not enough money in it.

HONG KONG

RINGS THE GONG!

RESOUNDING THROUGH THE COUNTRY PLACES IT
AMONG 1952'S MOST PERFORMING ADVENTURE PICTURES.
BECAUSE IT'S FILMED WITH HEADLINE-TIMELINESS
AND BECAUSE IT'S GETTING EXCEPTIONAL BOXOFFICE
RESULTS, RESERVE YOUR DATE-BOOK AND CALL
PARAMOUNT



HONG KONG

Color by TECHNICOLOR
starring

RONALD
REAGAN

RHONDA
FLEMING

with Nigel Bruce • Marvin Miller • Lowell
Gilmore • and Danny Chang as "Wei Lin"

Directed by Lewis R. Foster • Written
for the Screen by Winston Miller
Based on a story by Lewis R.

Foster • Produced by
William H. Pine and
William C. Thomas

FILMS FOR WIDE-EYED AND KEEN-BRAINED

Jerry Wald, partner of Norman Krasna in Wald-Krasna Productions, recently said, "The problem faced by the picture producer today is the making of films that don't offend the innocent or frustrate the intelligent. . . ." Enlarging on that theme he wrote the following article for MOTION PICTURE HERALD.

by JERRY WALD

The biggest problem in making pictures today is to avoid offending the innocent, without frustrating the intelligent.

Half the world audience is demanding adult films, about people in whom they believe, people who behave humanly in believable circumstances. They want pictures dealing with truthful subjects and facing the facts of modern life honestly. The other half is just as insistent that motion pictures treat with nothing that would cause a lifted eyebrow at a D.A.R. tea.

Leaves a Lot Unsaid

This is a rather pat summing up of the producer's number one headache today, and like most pat sayings it leaves a lot unsaid. Nevertheless, it is an understandable digest of Hollywood's principal current ulcer-maker.

In Britain, they solved this schism in the same manner Solomon solved the problem of the child with two mothers—by lopping the child in two. There, pictures are graded as either adult entertainment or for family audiences. The young are excluded from theatres showing the former.

The same practice, if followed in the United States, would mean disaster for the motion picture industry. With picture production costs as high as they are today, a film must be seen by general audiences before it can even return its cost. If a picture is shunned by either the sophisticates or the innocent, it will flop financially.

Basic Problem Unsolved

Nor does this provide any solution for the basic problem. The young are not the only innocent ones. Many adults are less worldly-wise and more easily shocked than the majority of our 'teen-agers.

Norman Krasna, my partner in film production at RKO Radio Studios, and myself are agreed that there is no subject which cannot be dealt with on the screen, within the framework of the Production Code as long as it is handled in good taste. We have in work at the present time two motion pictures classified as "adult entertainment" which we feel will appeal to mass audiences, without offending the sense of decency of the most circumspect.

Audiences may be shocked by these films—but the shock will be caused by the impact

of an idea or the emotional punch of the story, not by anything offensive.

The pictures are "Clash by Night" with Barbara Stanwyck, Paul Douglas, Robert Ryan and Marilyn Monroe in leading roles, and "This Man Is Mine" with Susan Hayward, Robert Mitchum and Arthur Kennedy. "Clash by Night" deals with the problem of infidelity in marriage. A woman marries for emotional and economic security, then falls in love and is unfaithful to her husband. In the end she returns to him.

Sting of Conscience

She does not die, nor go to prison. Her only punishment is the sting of her own conscience. We believe it to be an honest story. Despite its delicate theme, I would not hesitate to send my own children to see it, since the entire story has been filmed by Fritz Lang, the director, in immaculate taste.

"This Man Is Mine" details the basic issue of most marital battles—the conflict between a woman's desire for security and a man's lust for success. We believe the story makes no compromises with honesty or truth. Yet, because of the exciting background of rodeos and the west, it has universal appeal.

We believe a picture, to be a success today, must be an honest portrayal of life. Characters in the story must behave as people would under such circumstances. Bigness in a film cannot be a substitute for beauty, stupendousness for sensitivity, money for mood, happy ending for truth.

Audience Has Developed

These are the most important developments in the motion picture industry since the advent of sound. An audience has developed which makes it possible for a producer to strive for integrity and artistry in a screenplay, without the fear that such qualities will doom his production to financial failure.

Producers now feel they can present important issues in their stories without running afoul of groups pressuring for naught but escapist entertainment on the screens. Audiences have proved themselves interested in filmed problems of current living. Producers, to a large extent, have stopped treating movie-goers as if they were spoiled or not quite bright children.

This does not mean that Hollywood will stop turning out light comedies, bright musicals and colorful spectacles. There is still a larger audience for these than for most adult dramas and "problem pictures." This development of a mature audience does mean, however, that producers wishing to turn out a sensitive, serious story can do so in the knowledge that if their picture is an artistic success it will be financially rewarding as well.

COMPO Will Push Plans On Activities

The Council of Motion Picture Organizations continued planning activities for the months ahead as decision was awaited this week from Spyros P. Skouras as to whether he would accept the presidency of the all-industry body. The question of a successor to Arthur L. Mayer, executive vice-president, has been deferred until the matter of the top COMPO post is settled.

Meanwhile, the organization expanded its administrative efforts by the opening of an office in Hollywood with Lou Smith in charge as executive-secretary. The West Coast COMPO quarters are in the offices of the Association of Motion Picture Producers.

During March, April and May, the Hollywood personality caravans will be resumed with nine key exhibitor areas visited by actors, producers, directors and writers. The first scheduled tour will cover the Oklahoma City exchange area leaving Hollywood March 16. Tours will follow in Georgia, Alabama, Tennessee, Florida and the Buffalo and Albany exchange areas in April.

In May the Memphis exchange area will be visited by the Hollywood personalities, and this will be followed by New Haven, Conn. Each tour will last a week in line with the 1952 Movietime U. S. A. policy. The routes will be spaced at intervals to permit greater availability of personalities.

COMPO also reported this week that the Theatre Equipment Dealers Association has accepted an invitation to become a member of COMPO and has remitted its \$500 initiation fee. Ray G. Colvin, TEDA executive director, has been designated by his group as representative on the COMPO board with Nash Weil of Atlanta, as alternate.

Loew's Granted Extension In Partner Dissolution

Loew's has been granted a one-month extension for the dissolution of its partnership in a number of theatres with United Artists Theatre Circuit, Inc., the Justice Department announced last week. The terms of the Loew's anti-trust consent decree called for the break by February 29. The following theatres are involved: Loew's State, Louisville; Loew's Century, Parkway and Valencia, Baltimore; Loew's Broad and Loew's Ohio, Columbus; and Loew's Penn and Ritz, Pittsburgh.

Maurice Elliman Dies

Maurice Elliman, 83, vice-chairman of Odeon Ireland, Ltd., and father of the Irish film trade, died March 2 in Dublin. Mr. Elliman opened one of the first cinemas in Ireland in 1910 and later formed a circuit, the Dublin Cinematograph Co. In 1946 he and his companies joined the J. Arthur Rank Organization, forming Odeon Ireland, Ltd.

SMASH EXCITEMENT!

THE MOST
EXCITING
CHASE that
ever rocked
the
screen!

REMACOSS PRODUCTIONS, INC., presents

GLENN FORD

co-starring

GERALDINE BROOKS
Sir Cedric Hardwicke

With GEORGE MACREARY • Original Story and Screenplay by CHARLES BENNETT
Produced by GEORGES MAURER • Directed by RUDOLPH MATE

THE MOST
EXCITING
ROMANCE
with the
screen's
newest
star-team!

EXCITING BOXOFFICE RETURNS

Chinese Unit, Los Angeles — **BIG!**
Philly's Midtown Theatre — **Smash B.O.!**
Wisconsin Theatre History!
Watch for more great returns coming
up in hundreds of other key dates!

EXCITING CRITICAL ACCLAIM!

"Stacks up as first-rate entertainment with strong
boxoffice material!" — HOLLYWOOD REPORTER
— FILM DAILY
— M.P. DAILY
— SHOWMEN'S
"A good bet for anybody's screen!"
"Crisp and exciting entertainment!"
"Fast action and suspense!"

Another
BIG
ONE
thru
UA

HIGH BUDGETS BIG PROBLEM

INDUSTRY reaction to the Herald Institute study, published February 23, on whether or not Hollywood should increase the number of top budget pictures, has been intense. Many members of the exhibition, distribution and production panels of the Institute expressed extensive opinions on the subject. Following are some of these expressions grouped by panels:

EXHIBITION

"More top-grade pictures can allow the average theatre to keep them coming. Theatre-going is habit forming. More top pictures will help the habit along. Competitive situations make it imperative that more such pictures be available."—**ABE BERENSON**, President, Allied Theatre Owners of the Gulf States, Inc., New Orleans.

"In the present highly competitive entertainment market, unless we have more and better pictures, more intensely exploited, we will continue downward attendance-wise. There is absolutely no market for so-called B pictures, first run."—**B. D. COCKRILL**, Denham Theatre, Denver.

"The fact that some of the present so-called higher budget pictures are box office failures, indicates Hollywood would do well to select their product material more carefully."—**M. E. HENSLEY**, President, M. P. Exhibitors of Florida, Auburndale, Fla.

"Quality doesn't always vary directly with extravagance. Exhibitors, who want to do business with all companies, worry more about what to do with poor pictures than good ones."—**FREDRIC DANZ**, Sterling Theatres, Seattle.

"There are too many 'program pictures' now from the major companies. I am in favor of more high budget pictures even if it means a reduction in numbers from the major companies."—**CHARLES L. JONES**, Daren Theatre, Elma, Iowa.

"There should be at least 104 high budget pictures per year for towns having two theatres since the product is usually split between them and this would allow one a week for preferred playing time. Then another 104 solid pictures for another weekly change."—**M. G. STEELE**, Ritz Theatre, Pance, Okla.

"There are enough high budget pictures, as such, being produced. Just being high budget does not guarantee a picture to be a box office attraction or a satisfactory picture. The present system of the larger companies of staggering the number of high budget pictures with so-called lower budget pictures should produce the best results as there must be developed a supply of personalities and all the other crafts required to produce pictures and this can only be

done through the so-called lower budget picture."—**J. J. FITZGIBBONS**, President, Famous Players Canadian Corporation, Toronto.

"A picture need not be costly to be box office. A better study of what the public wants is advised."—**LILLIAN C. CLAUGHTON**, Cloughton Theatres, Miami, Fla.

"It is brains, in terms of imagination and creative thinking that achieves top grossing entertainment. We have too many times experienced very disappointing public response to high budget attractions to have any delusions that money is the answer to quality. Conversely, there have been many instances of top grossing experiences with attractions which, if judged solely by production cost, would have been designated in the bottom bracket minus. There have been, and there always will be stories that are very costly to produce. Equally, there will be excellent themes or stories that can be produced at a relatively low cost. It would be a very serious, and perhaps fatal state of mind for the production talents of Hollywood, to believe that outstanding entertainment can be accomplished solely through the lavish expenditure of money."—**E. J. HUDSON**, President, United Detroit Theatres Corp., Detroit.

"Of the present high budget pictures approximately 20 per cent should be so classified. The others are merely run-of-the-mill features put in the high budget classification for higher film rentals."—**GEORGE J. RIESTER**, Buckley Amusement Enterprises, Shamokin, Pa.

"Nothing but big shows will do business. Program pictures is a thing of the past."—**F. W. DAVIS**, Davis Theatres, Morganton, N. C.

DISTRIBUTION

"Cost does not always indicate box office value. All major companies' average cost is too high. All of them are trying to make the best pictures they know how within their means. All of them are trying to bring down the average cost of pictures—more in tune with the present boxoffice levels. None of the five majors is producing so-called B pictures as they once did. It is certainly necessary for all companies to strive to make better pictures and at the same time reduce their average cost, or else they will go broke

considering present box office levels."—**AL LICHTMAN**, Director of Distribution, 20th Century-Fox.

"It has been proven that there is a great proportion of box office hits emanating from high budget pictures. Since there is a crying demand for box office successes which create momentum in the industry and cover some of the so-called nervous A pictures—more of this high budget type of picture should be produced. The question as to whether this be done, even if it does mean that major companies reduce the total number of pictures they produce, will automatically take care of itself in the sense that a market that is available for key type of product will shortly be filled, whether it be done by the major companies for the independents—or a combination of both."—**STEVE BROIDY**, President, Monogram.

PRODUCTION

"I do not believe spending more money necessarily makes it a better film. Sometimes it does; sometimes it doesn't. If the showmanship behind script and finished picture is bad to begin with, spending more money only compounds the error. Conversely, many inexpensively films, intelligently made and properly exploited, bring in returns far beyond their investment. 'The Set-Up,' 'The Champion,' 'Home of the Brave,' 'Ma and Pa Kettle' for illustration. Color, judiciously added to any film, whether the picture be budgeted for \$500,000 or five million, of course adds to the take."—**RICHARD GOLDSTONE**, MGM producer.

"Please stop thinking of budget with relation to boxoffice. The idea is everything. It will always be worth its equivalent in dollars. A blockbuster can be made on a 'B' budget if the idea is right. Dollars never will sub for ideas. New ways of recapturing old fans are the challenge of today."—**GEORGE GLASS**, Vice-President, Stanley Kramer Prod., Hollywood, Calif.

"The average modest budget feature in black-and-white is already available to the public at no fee on television and will continue to be available in increasing number. Producers continuing to make such pictures will find themselves in embarrassing competition with their own past product."—**CLAUDE BINYON**, Hollywood producer.

Goldwyn, UA Discuss "Andersen" Release

HOLLYWOOD: Samuel Goldwyn and United Artists have discussed the possibility of distribution of Mr. Goldwyn's \$4,000,000 production, "Hans Christian Andersen," it was learned last week as Arthur Krim, UA president, left here for New York. Nothing conclusive regarding distribution of the film is expected for some time. The question of Mr. Goldwyn's contract renewal with RKO Radio—the present agreement may be cancelled by either side as of July 1 or else renewed—is currently being discussed here by James Mulvey, president of Goldwyn Productions, and Ned E. Depinet, president of RKO Radio.

★ **Film Review**

'Fort Osage'

By **HOWARD McCLAY**

Action and comedy currently share the screens of the Los Angeles, Grauman's Chinese, Uptown and Loyola theaters.

In the action department we have "Fort Osage," a Monogram production starring Rod Cameron, which turns out to be a well-packaged western that some of our larger studios could well look at and learn.

It's a good example of Monogram's new, vigorous production plans to compete with their big brothers, and in view of some of the so-called Class A western fare we've seen lately from the latter, we'd say Monogram is well on the way to a helluva good year.

It's well-produced in Cinecolor by Walter Mirisch.

Director Lesley Selander handled his chore neatly and effectively. Dan Ullman's script gallops along nicely and allows the speaking cast some natural, easy-to-handle dialog. Storywise, "Fort Osage" concerns the attempt of a party of California-bound settlers to get a wagon train started.

As a western, "Fort Osage" stacks up with some of Hollywood's best.

**THIS IS
MONEY
TALK
FOR EXHIBITORS!**

When a top metropolitan newspaper critic points to "new, vigorous production plans" it means **NEW** boxoffice power for YOU!

He has 4 more big ones coming up!

**"RODEO"
"WILD STALLION"
"FLAT TOP"
"HIAWATHA"**
*all in color by
Cinecolor!*

Metro Plans Expansion of Promotion

Metro-Goldwyn-Mayer this week announced three important new developments designed to increase and expand activities on the advertising-publicity front:

1. The appointment of six division press representatives to bring the company in closer contact with the nation's newspapers, radio stations and television outlets.

2. A new national magazine advertising campaign featuring a "Movie of the Month Calendar," to supplement the company's long established "Lion's Roar" and "The Picture of the Month" columns.

3. A \$6,000,000 national advertising tie-up with Quality Bakers of America—said to be the largest year-round promotion tie-up ever made by a motion picture company.

From Exchange Centers

The new division press representatives, selected from the company's staff of 19 field press representatives, will have as their bases of operations their regular exchange centers and will concentrate on the key cities throughout their areas so that "every phase of local advertising-promotion campaigns will benefit by advance information and material made available far ahead of playdates."

The men assigned are: Emery Austin, southern division; Arthur Canton, eastern; E. B. Coleman, southwestern; Ivan Fuldauer, midwest; E. G. Pearson, central, and Ted Galanter, western. They will go to the Hollywood studios March 10 for three days of conferences and screenings.

Starting with the March issues of the *American Magazine*, *Woman's Home Companion*, *McCall's*, *Cosmopolitan* and *True Story* magazine, the Movie of the Month Calendar will post readers on the company's attractions for March, April and May—"The Wild North," "Skirts Ahoy" and "Scaramouche," respectively. Their combined circulation totals 14,645,746.

Toward the end of March the second calendar will appear in another set of magazines featuring "Singin' in the Rain" with "Skirts Ahoy" and "Scaramouche" in the May and June listing. Late in April, the calendar will lead off with "Skirts Ahoy," the May release, with "Scaramouche" and "Lovely to Look At" in June and July.

Major Promotion Monthly

Thus, as the series continues, each important film will have a minimum of three months advertising to millions of readers. Black and white versions of the calendar will appear in fan magazines.

The expanded co-op program between Quality Bakers and MGM will advertise Sunbeam Bread with the initial picture on the program to feature "The Wild North," whose star, Stewart Granger, also will be featured in the promotion. This will be followed by a major promotion each month

centered around a star and a picture and will run until January, 1953.

This campaign will be carried on by outdoor advertising, newspaper ads running from half to full pages, wrappers and labels for bread, special window displays, postcards, market basket cards, calendars, jigsaw giveaways, buttons and chandelier hangers. The new tie-up increases by \$1,000,000 last year's budget.

Metro Sets 19 Releases

MGM has tentatively set 19 films for release between March 1 and September 1—three a month (with the exception of May which will have four) including one color film a month. Charles M. Reagan, general sales manager, announced this week that the scheduled new releases bring the total for the eight months beginning in January up to 27, eight of which are color films.

"Just This Once," MGM's promotion prize of the month film, leads in March, followed by "Love Is Better Than Ever" and "The Wild North," photographed in the new Anso color. "Singin' in the Rain," musical filmed in color by Technicolor, "heads the April releases, followed by "Talk About a Stranger" and "When in Rome."

The first of the May releases will be "Young Man With Ideas," with "Glory Alley," "The Girl in White" and "Skirts Ahoy," musical in color by Technicolor, scheduled in the three succeeding weeks. In June there will be "Carbine Williams," "Scaramouche" in color by Technicolor, and "Hour of 13." "Lovely to Look At," Technicolor musical, is the initial July release, to be followed by "Mr. Congressman" and "Day Before Lent."

"The Devil Makes Three," "Pat & Mike" and "Ivanhoe," the latter in color by Technicolor, make up the August trio.

Eastman 1951 Net Sales Highest in History

Thomas J. Hargrave, Eastman Kodak Company president, reported this week net sales of \$542,284,510 for the 52 weeks ended December 30, 1951, a volume exceeding 1950 by 18½ per cent and the largest in company history. 1950 sales were \$457,778,775. Consolidated earnings before 1951 taxes were \$133,334,345, or nine per cent above 1950, while net earnings after taxes were \$49,025,906, or 21 per cent less than in 1950. Net earnings were equal to \$3.23 per share on the 15,030,675 shares of common stock outstanding. Net earnings in 1950 were \$61,858,957, equal to \$4.50 per share on the 13,664,350 shares of common stock then outstanding. Of the decline of \$1.27 per share in earnings, 33 cents per share was due to the larger number of shares outstanding at the end of 1951. Mr. Hargrave said the rearmament program had been reflected in Kodak's sales of photographic and other products to the Government and defense industries, accounting for about 17 per cent of the total sales.

Hit Outsiders Who Dictate Film Content

DALLAS: Self-appointed vigilantes who seek to dictate what films the public shall see are a menace to the basic rights and liberties of all Americans, Eric Johnston, president of the Motion Picture Association of America, said here this week.

His speech, delivered at a Brotherhood dinner at the Hotel Baker, was the first of four he made this week in his capacity of general chairman of Brotherhood Week, sponsored by the National Conference of Christians and Jews. He spoke in Tulsa Tuesday and St. Louis Wednesday and was to have addressed a gathering in Pittsburgh Thursday.

Mr. Johnston reminded his audience of the contribution American pictures have made to the religious life of the nation and in fostering democratic ideals at home and abroad. At the same time he warned that "counterfeit Americans" and "bogus patriots," who use the pretense of fighting Communism to impose their views on the community, are a threat to our religious liberties, to American ideals and to our basic rights as citizens.

"When small groups of fanatics take unto themselves the right to determine how their fellow men shall live, how they shall worship and where they shall worship, what movies they shall see, can we feel secure in our individual liberties?" he asked.

Mr. Johnston recalled that in February, at a luncheon in New York, the motion picture industry had been honored by representatives of 13 national organizations with a combined membership of 40,000,000 persons for its contributions to spiritual life and for fostering American ideals.

Broder Tells Products Plans At Realtar Convention

The first sales meeting of Jack Broder Productions, held March 1 and 2 at the Warwick Hotel in New York, was presided over by Jack Broder, chairman of the board, who discussed with franchise holders the advertising, publicity, sales and distribution of the company's latest film, "Kid Monk Baroni," which stars Richard Rober and Bruce Cabot and introduces the Billy Goat Gang.

Budd Rogers, executive vice-president of Realtar Pictures, Inc., spoke to delegates about other forthcoming Realtar releases, including "Dracula" and "Frankenstein," scheduled for April, and two westerns in color by Technicolor, "Canyon Passage" and "Frontier Gal," to be released in May.

Other speakers at the conference included Jack Schlaifer, vice-president in charge of sales; Carroll Puciato, vice-president and manager in charge of exchange operations, and Herman Cohen, associate producer of "Kid Monk Baroni" and other Jack Broder Productions.

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HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Monogram Points for Drive-ins

A National Monogram Drive-In Week—whose goal will be to place company product on each of the nation's 3,500 drive-in screens during the seven-day period—will be held May 29, it was announced last week.

According to M. R. Goldstein, Monogram and Allied Artists vice-president and general sales-manager, "Our decision to stage National Monogram Drive-In Week was reached after studied consideration of suggestions made by many drive-in theatre operators who, because their theatres were seasonally dark at the time, were unable to participate in our recent highly successful Monogram Week."

He added that the recently concluded drive in February "surpassed all expectations" with 87 Monogram subjects and those of its subsidiary Allied Artists playing more than 14,000 dates.

In preparation for the drive-in sales campaign, 37 company owned and franchise-operated exchanges in the U.S. and Canada are being briefed and supplied with material to aid in selling the pictures. Also special press sheets and accessories will be made available to exhibitors for use during the seven-day period.

Heading the product available will be six Cinecolor specials: "Rodeo," "Fort Osage," the Walter Wanger production of "Aladdin and His Lamp," "Wild Stallion," "Flight to Mars," and "The Highwayman." Current product will be augmented by Allied Artists' "It Happened On 5th Avenue" and "The Babe Ruth Story."

General Praises USO Aid Given by Film Industry

The "GI" entertainment program at bases at home and abroad, sponsored by the Hollywood Coordinating Committee in cooperation with USO and USO camp shows, was acclaimed last week by Brig. Gen. Charles W. Christenberry, chief of the Army Special Services, at a meeting in Hollywood's Cathay Circle theatre attended by 1,000 USO workers and 100 Hollywood personalities. In his speech, General Christenberry said, in part, "In the name of the Department of Defense I wish to express keen appreciation for the whole-hearted cooperation of the motion picture industry. . . . Experience has shown that nothing takes the place of personal appearances of the stars when it comes to answering the requests of the GIs for faces and songs from home."

Italians Open Office

To create a centralized source for all information pertaining to the Italian film industry, Italian Films Export, New York City, has established a Bureau of Information under the supervision of Dr. Leandro Forno, Italian film publicist and journalist.

Decca Not a "Parent" In Universal Operation

Decca Records, holding 27.4 per cent of Universal's common stock, is not a "parent" in the company's operations under the Securities and Exchange Commission Act, Universal said in its annual report to the SEC this week. Decca, it said, disclaims control of the company and has not attempted to direct or cause the direction of management or policies. The desirability of combining the businesses of the two companies through acquisition of the assets of Decca by Universal "is being studied." The rest of the Universal stock is held by General Cinema Finance of Britain, which owns 134,375 shares, or 14 per cent of the stock; Ludovic L. Lawrence, who owns 8,300 shares of 14.7 per cent of the cumulative preferred, and company officers and directors as a group, owning 430 of the cumulative preferred and 8,991 of common. The top salary is paid to Nate J. Blumberg, president, who receives \$79,500 annually.

Cinecolor's Prices Cut

HOLLYWOOD: A reduction in the price of Cinecolor was announced this week by Karl Herzog, president of Cinecolor Corporation.

Mr. Herzog, in a letter to Cinecolor customers, said the new price list was effective March 3, 1952, and was made possible "as a result of a combination of changes in the cost of labor, removal of Excise Tax on raw stock and other economies which have been effected recently." He said the company was "so confident in the future that we have absorbed" the difference between costs and economies along with the removal of the tax and he pointed out that the amounts absorbed were "substantial."

The Cinecolor price list puts the cost of Eastmancolor negative raw stock, purchased direct from W. J. German, Inc., at \$.1250 per linear foot. Eastmancolor negative developing is put at .05 cents per linear foot on original release print orders for 250 or more.

Release prints, for orders of 250 prints or more, cost \$.0530 per screen foot; for orders of from 200 to 249 prints, \$.0580 per screen foot; 100 to 199 prints, \$.0655 per screen foot; 25 to 99 prints, \$.0750; 10 to 24 prints, \$.0780 and one to nine prints, \$.0880. Replacement of part of a reel also is \$.0880 per screen foot.

Cinecolor terms call for a full deposit with orders for less than 100 prints; 50 per cent deposit with orders for more than 100 prints, with the balance of 50 per cent due on demand when the first 50 per cent has been printed out.

Kallet Takes RCA Service

The RCA Service Company has signed a contract with Kallet Theatres, Inc., to provide sound service and parts replacement for 23 of the circuit's houses located in 17 cities in New York.

Brotherhood Awards Are Presented

More than 1,000 persons from the entertainment industry and other fields were on hand last week in New York for the National Conference of Christians and Jews annual Brotherhood dinner at the Waldorf-Astoria. Main feature of the evening was the presentation of the annual Brotherhood awards to Richard Walsh, president of the International Alliance of Theatrical Stage Employees, Celeste Holm and S. H. Fabian, president of Fabian Theatres.

Herbert Bayard Swope was chief speaker and Louis Nizer chairman of the dinner committee. George P. Skouras, chairman of the amusement division of the NCCJ 1952 fund-raising drive, was detained in Florida, and J. Robert Rubin presided in his absence.

In accepting his award from novelist Fannie Hurst, Mr. Walsh said he accepted it not for himself, but "on behalf of the labor movement of the United States." He is the first labor leader to receive a Brotherhood award from the NCCJ. Miss Holm remarked that the very nature of the amusement industry had helped to keep it free of prejudice. Edward L. Fabian received the award for his father, who had been called to Florida, where his mother was ill.

The industry leaders on the dais included: Charles Reagan, Al Daff, Charles Einfeld, William Gehring, Major Leslie E. Thompson, John J. O'Connor, Russell M. Downing, William Brenner, Max A. Cohen, Harry Hirschfield, Robert Mochrie, Jerome M. Pickman and Henry A. Linet.

"Bugles" Opening Is Big Despite Salt Lake Snow

One of the heaviest snowfalls of the year failed to keep the crowds away from the full day of festivities in Salt Lake City which last week preceded the world premiere at the Utah theatre of Warner Brothers' "Bugles in the Afternoon." In town for the occasion were Ray Milland, star of the William Cagney production, Gertrude Michael, Lewis Mosconi, Jr., and Camille Williams, who were welcomed by Mayor Earl J. Glade and Utah Governor J. Bracken Lee. The production, filmed in color by Technicolor in southern Utah, will be released in about 200 spots in the next two weeks in the Utah, Montana, Idaho and Nevada to take advantage of the world premiere saturation campaign.

Renown Gets 5 M. S. Films

Renown Pictures Corporation, Ltd., largest independent distributor in the United Kingdom, has acquired the following new American features for United Kingdom release: "Sword of D'Artagnan," "Pancho Villa Returns," "S.O.S. Submarine," "The Mad Empress" and "The Hurricane at Pilgrim Hill."

The Hollywood Scene

All Industry to Watch Telemeter Experiment

by WILLIAM R. WEAVER
Hollywood Editor

The eyes of Exhibition may begin turning now toward Palm Springs, Calif., the 650-seat Village theatre there and its owner, Earl Strebe, who will pioneer next September the televising of his picture program to the folks who'd rather see it at home than at the Village. The Strebe experience figures to furnish tangible answers to a lot of questions, and his setup is about as perfect for getting right answers as the toughest questioner could wish it to be.

Mr. Strebe has contracted with the Telemeter Corporation, which has committed itself to take television into mountain-locked Palm Springs via wire, as reported in last week's *HERALD*, to make his Village theatre programs available to local set owners who prefer depositing their money in the Telemeter coin box on their set to bringing it to the Village box office. As Mr. Strebe owns all three of Palm Springs' theatres, he has not protests from competing exhibitors to cope with; and as Paramount owns a 50 per cent interest in the Telemeter Corporation, he has no product problem to complicate his project.

By and large, his situation stacks up as about the most closed of all the closed situations on the present map, but he says he has no intention of abusing that circumstance.

His present intention is to charge the same admission price to the home viewer and the box office customer, although he's aware some slight modification of that may turn out to be necessary if the local set owners gang up too outrageously. This phase of the project is still being studied.

The potentialities of the Strebe project are too many, too great and too provocative for unilateral summarizing, and forecasting is not a Strebe indulgence. A quiet, reserved man, he says merely that this is an opportunity, which happened to come his way, of finding out more than is now known about a great many very vital things—the probable ultimate relationship between the picture theatre and television, the public attitude toward subscription-television when free to choose between that and theatre attendance, the real importance of the economic factor, of the gregarious instinct, of picture size and quality, many another present intangible.

No Immediate Answers Likely for All Questions

He thinks it will take quite a while to get permanently satisfactory answers to the many questions confronting him, and all other exhibitors, but in view of the fact that subscription-television is not expected to get a final okay or kayo from the FCC for two or three years, he figures Telemeter's selec-

tion of Palm Springs as a guinea-pig community gives him a rare chance of finding out facts that will be of great value to his industry. He has no intention of withholding the facts from the trade.

Without drifting off into theoretical answers to the dozens of obviously relevant questions, a few key facts and numbers can be stated here. Mr. Strebe says the admission tax is no problem, as the revenue from the Telemeter boxes will be handled exactly as the box office revenue is handled. Ditto as to deals with distributors. Telemeter executives say they expect Palm Springs, which now has no television sets, will install about 2,500 virtually overnight when it makes hookup with their wires available; that gives the 650-seat Village a 3,100-seat potential.

Quick checkup of the Hollywood talent guilds by your correspondent indicates that present thinking, admittedly informal due to the unexpectedness of the Telemeter Palm Springs announcement, is to the effect that they're in favor of anything that will help theatre business.

Five Pictures Started

Five pictures were started, three in color by Technicolor, during the week.

"The 5,000 Fingers of Dr. T," for Columbia by Stanley Kramer; "Everything I Have Is Yours," MGM, and the *Jealous Lovers* sequence in "Story of Three Loves," also MGM, are the Technicolor undertakings.

"Abbott & Costello Meet Captain Kidd," a Woodley production for Warner release, and "Arctic Flight," a Lindsley Parsons production for Monogram, are in black and white. Completion of six other pictures left the shooting index at 26 at the weekend.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA

The 5000 Fingers of Dr. T (Technicolor)

INDEPENDENT

Abbott & Costello Meet Captain Kidd (Woodley Prod. Warner Bros. release)

MGM

Everything I Have Is Yours (Technicolor)

Story of Three Loves (The Jealous Lovers Sequence-Tech.)

MONOGRAM

Arctic Flight (Lindsley Parsons Prod.)

FINISHED (6)

COLUMBIA

Prince of Pirates (Esskay Prod.-Technicolor)

MGM

Pat and Mike

PARAMOUNT

Military Policemen

20TH CENTURY-FOX

Condor's Nest (Technicolor)
The Full House (Part 4—"The Last Leaf")

UNIVERSAL-INT'L

Just Across the Street (formerly "Girl Across the Street")

SHOOTING (21)

COLUMBIA

Assignment—Paris Affair in Trinidad

INDEPENDENT

The Jungle (Voltaire Prod.-Lippert release)
Loan Shark (Bernie Luber Prod.-Lippert release)

MGM

The Devil Makes Three (Munich, Germany)

Fearless Fagan
Eagle on His Cap
One Piece Bathing Suit (Technicolor)
Mr. Congressman

PARAMOUNT

Come Back, Little Sheba (Hal Wallis Prod.)
Hurricane Smith (Technicolor)
Stalag 17

RKO RADIO

Sudden Fear (Joseph Kaufman Prod.)
Hans Christian Andersen (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX

The Snows of Kilimanjaro (Technicolor)

UNIVERSAL-INT'L

The Texas Man (Technicolor)
Yankee Buccaneer (Technicolor)
Sally and Saint Ann
Ma and Pa Kettle at Waikiki

WARNER BROS.

The Story of Will Rogers (Technicolor)
The Miracle of Our Lady of Fatima

The National Spotlight

ALBANY

The Palace, Fabian's 650-seat theatre, had "Quo Vadis" for a two-week engagement at \$1.25 top. The house seldom schedules a "special" at increased prices. . . . "Sailor Beware" is getting extended playing time in some situations. . . . Clarabell, clown on the "Howdy Doody" TV show, was brought back for Saturday morning appearances at Proctor's theatre in Schenectady and the Palace in Albany. The former charged 35 cents for children and 55 cents for adults; the latter, a flat 35 cents. Proctor's screened the regular weekly cartoon show, while the Palace had a Hopalong Cassidy film. Prizes were awarded, too. . . . Harold Strassman presented Clarabell at the State in Glens Falls. . . . Jules Perlmutter announced Easter Saturday, April 12, as opening day for the Fort George and Lake George drive-ins and the Lake indoor theatre, Lake George. He takes over operation of the Cobleskill drive-in, at Richmondville, the same date. A number of other drive-ins are slated to open that day. . . . A heavy snowstorm ruined Harry Lanion's plan of teeing off several outdoor situations March 1, but he hopes to do so sometime during March. . . . Visitors included: Gus Lampe, general manager for Schine circuit; Bill Graham, chief construction engineer for Schine Hotels and former Altex representative for Schine theatres; Mel Berman, assistant to Irving Fried, of Tri-State Automatic Candy Corp., Buffalo.

ATLANTA

"The Greatest Show on Earth" opened at the Paramount at 90 cents and \$1.25. Business was SRO. . . . A public hearing will be called by the planning board of Sarasota, Fla., to consider the application by T. A. Azar, to rezone the area between Osprey and Washington Boulevard to permit the erection of a new drive-in. . . . Ted Toddy, president, Toddy Pictures, was at his branch in Atlanta on his way to New Orleans. . . . J. H. Thompson, Georgia Theatre Owners, said that Mitchell Wolfson, Gael Sullivan and Herman Levy, would speak at the convention here April 13-15. . . . A. E. Chadwick, Motion Picture Advertising Co., New Orleans, was in Atlanta. . . . Hap Barnes, drive-in owner in Alabama and Tennessee, back after a trip to Baton Rouge, La., where he attended the opening of the Rebel drive-in. . . . The new owner of the Liberty theatre at Chickamauga, Ga., is E. Edwards, of the Bank of Chickamauga. . . . In the city booking were: Col. T. E. Orr and W. W. Hammond, Orr Theatres in Alabama; T. E. Jones, Royal Blue Ridge, Ga.; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; Edd Duncan, Duncan Theatres in Carrollton, Ga.; and Mack Jackson, Strand and Jackson, Alexander City, Ala. . . . The Niblack-Gordon Corp. is the new owner of the Lincoln theatre, Orlando, Fla.,

acquired from the Florida State Theatres. . . . Mrs. Walter Brackin said that her new 350-car drive-in at Ozark, Ala., will be ready for opening about April 1.

BOSTON

The Castle Theatre, Mt. Pleasant, R. I., has been sold by George Gould to Lockwood & Gordon Enterprises as of February 27 with Bernie Stevens continuing as manager. . . . Joseph Levine, president of Embassy Pictures, has acquired the New England rights to two Italian films, "Miracle In Milan" and "Tomorrow is Too Late," both from Joseph Burstyn, Inc. . . . Ansel Sanborn, New Hampshire exhibitor, is in Huggins Hospital, Wolfeboro. . . . While in town on the advance campaign for "Snow White," Terry Turner, national exploitation director for RKO Pictures, was confined to Beth Israel Hospital where he remained for two weeks. . . . A \$40,000 fire closed the Palace theatre, Cranston, R. I., operated by the Snider circuit. . . . The Brookline Theatre of B & Q Associates has inaugurated a new "art" policy, with managing director Max Melincoff scheduling a series of distinguished films starting with the English feature "Angel With The Trumpet." . . . The Variety Club of New England is \$77 richer due to the sale of 480 lbs. of copper drippings collected from New England theatres by Capitol Theatre Supply and Joe Cifre, Inc., the two official collection depots.

BUFFALO

James H. Eshelman, former city manager for Paramount Theatres in Rochester and Buffalo, has accepted an executive position

with Odeon Theatres of Canada and at present is located in Hamilton, Ontario. His family still is residing in Buffalo. . . . Al Sicignano, assistant to Edward L. Hyman, vice-president, United Paramount Theatres, was in town for booking conferences with Arthur Krolick, UPT general manager, and local exchange managers. . . . Jack Chinell, RKO manager, with Mrs. Chinell and daughter, Gael, are vacationing at Miami Beach. . . . Andy Horn, Horn Film Service, recovering from an operation in General Hospital. . . . Hedda Hopper, Hollywood columnist, will be the speaker at the Ad Club Ladies' Day. . . . E. J. Wall, Paramount field representative, in town for conference with Arthur Krolick and Charles B. Taylor on promotion plans for "Something To Live For." . . . Carmen Ruggiero has succeeded Fred Crowe as shipper at National Screen. . . . Myron Gross has opened the new Co-operative Theatres of Buffalo, Inc., office at 259 Delaware avenue, in which venture he is associated with Milton A. Mooney. . . . Ralph C. Harvey is reported negotiating with two groups, one in the Dansville section and one near Buffalo, for a tract of land on the Dansville-Wayland highway for a drive-in theatre to accommodate 400 to 600 cars. . . . Eddie Jauch, Fox booker, lined up about 20 Leap Year Midnight Shows on February 29 for "With a Song in My Heart," which, by the way, was to have a trade showing next Monday at the Niagara theatre.

CHICAGO

Business in general has sagged somewhat, but there have been a few bright spots, such as "Quo Vadis" at the Oriental; "Bend of the River" and "Lady From Texas" at the State Lake; and "African Queen" at the Woods. Chicago also shared in the general upbeat on Washington's Birthday. . . . Harry Goldman, local U.A. branch manager, revealed that the company is spending \$14,000 to promote "African Queen" in its first run here. . . . Hal Abrahamson, veteran Essaness booker, has taken a leave of absence to work with the federal renegotiation board. . . . Tom Lambert, his assistant, was moved up by Essaness to fill the booking spot. . . . The B. & K. Employees Club is setting up an educational fund for the son of Milton Officer, who died here early this week. Will Leonard, Tribune columnist, paid tribute to Mr. Officer in his column, citing the great success of kid shows Mr. Officer had been putting on at the Nortown. . . . Al Golan, assistant to the local MGM publicity head Norman Pyle, has been promoted to publicity representative for the Omaha and Des Moines exchange areas. Mr. Golan succeeds Ivan Fuldaure, who will be on special assignment at the studio. . . . Friends of Ted Reich, recently promoted to San Francisco branch manager for U-I, scheduled a farewell party in his honor at Variety Club. . . . John Balaban, B. & K.

(Continued on opposite page)

WHEN AND WHERE

- March 24-26:** Annual convention, Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City, Okla.
- April 13-15:** Fifth Annual convention Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta, Ga.
- April 15, 16:** Annual meeting, Iowa-Nebraska Allied, Fontenelle Hotel, Omaha, Neb.
- April 28-May 1:** Variety International convention, Las Vegas, Nev.
- May 1, 2:** Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis, Minn.
- May 19-21:** Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.
- May 19-21:** Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

(Continued from opposite page)

president, back in Chicago from appearances before the FCC in Washington. . . . The Piccadilly has cut its afternoon price to 50 cents including tax until 7 p. m. . . . Acquisition of a drive-in in Terre Haute and construction of their second outdoor in Vincennes will have the Alliance Circuit operating 12 drive-ins this summer.

CINCINNATI

Theatre business in this area continues to show the improvement first evidenced a few weeks ago. Outstanding examples are "The Greatest Show on Earth," which gave the 2,000-seat Capitol a \$30,000 first week at roadshow prices, and is going big on its holdover week. "The African Queen" garnered a terrific \$18,000 at the RKO Palace and is strong on a move-over week at the Lyric. Dean Martin and Jerry Lewis, in a three-day stage show at the RKO Albee, sent the box-office figures skyward for the engagement. . . . The Cincinnati Variety Club, Tent No. 3, is giving an old-time square-dance, supplemented with other entertainment, in the club quarters, March 8. . . . Jane Froman, who launched her career at local radio station WLW, will give a song recital in Taft Auditorium in connection with the showing of "With a Song in My Heart," March 31. Proceeds will be used for the Jane Froman Scholarship Fund at the Cincinnati Conservatory of Music, where Miss Froman formerly was a student. . . . The RKO Palace held a special midnight "Leap Year" stage show, and a horror show was presented at midnight as leap year attraction at the RKO Lyric. . . . Lev Bugie, Monogram salesman, has resigned, to join the local Warner sales staff. . . . Patrick Newbury, who has been covering the Kentucky territory for Paramount, has given up the post, and will hereafter participate in the operation of the Corlee theatre, at Cumberland, Ky. . . . Sante and Roland Macci, at Dayton, Ohio, have been named in three percentage suits filed in the Dayton Federal court, by Universal-International, United Artists and Paramount, Cincinnati, involving the Wayne theatre in Greenville, Ohio.

CLEVELAND

Bingo, outlawed in Cuyahoga County a year ago, has been banned from Lorain County following revelation that seven of ten operating games were on liquor permit premises. Mayor John C. Jaworski of Lorain ordered all bingo closed and Lorain County Sheriff Carl R. Finegan followed immediately with a ban on the entire county. The games had been running under an interpretation of a bingo-for-charity statute and had scheduled bus service from Cleveland to Lorain. . . . Death struck three times within the week in the motion picture industry, in the Cleveland area. Angelo G. Constant, head of the circuit of 10 indoor and three outdoor theatres, died in Johns Hopkins Hospital, Baltimore. Funeral services were held in Cleveland for Sam Schachtel, part owner of the Lexington theatre and son of the late Max Schachtel, original Universal franchise owner in Cleveland. Services were held in Toledo for Mrs. J. A. Beidler, Sr., whose husband, in partnership with Martin G. Smith, owns the Smith and Beidler circuit of Toledo. . . . Montgomery Clift, accompanied by Jerry

(Continued on following page)

BLUMENFELD, BUSINESS AND COMMUNITY LEADER

SAN FRANCISCO: Joseph Blumenfeld, president, Blumenfeld Theatres, can rightfully claim all the attributes that spell success. He is still a young man, but in directing business activities of one of the largest circuits in California, he commands the respect and confidence of men many years his senior. Not only in business, but in social and community life, this Californian stands out as leader, financier and philanthropist.

In 1917, as a boy, Joseph joined his father, Max Blumenfeld, at the Broadway theatre in San Francisco. In the same year he went into the City of Napa and opened the Empire theatre, and into San Raphael where he opened the Orpheus. This started the Blumenfeld circuit, which has become the biggest independent operation on the Pacific Coast.

Expanded to 70 Houses

The elder Blumenfeld retired in 1925. Son Joseph carried on, expanding from six to 70 theatres, embracing first runs, drive-ins and foreign-policy houses. Among cities boasting first runs are Oakland, Stockton, Sacramento and Berkeley. Three Market Street San Francisco first runs, Orpheum, United Artists and Esquire, were sold to Sherrill Corwin of North Coast Theatres in 1947.

With unflinching confidence in the motion picture industry, Mr. Blumenfeld has the insight to take advantage of situations. When the drive-in vogue hit, he jumped in with six drive-ins in Oakland, Stockton, Sacramento and Marin County. He opened the first drive-ins of northern California, (the 800-car El Rancho at Sacramento, the Tower in Oakland and the Lark in Marin County).

Signed Casey Stengel

With a flare for showmanship and an understanding of human nature, Mr. Blumenfeld, who owns a half interest in the Oakland Ball Club, spotted and signed Casey Stengel as manager when everyone thought he was through in baseball. The Stengel story is baseball history. Chuck Dressen followed at Oakland, and went to the Brooklyn Dodgers—more baseball history. Mel Ott of baseball's Hall of Fame is manager now.

He refuses to accept defeat. His Wonder Palms Hotel, accommodating 150 people, at Palm Springs, California, was unsuccessful—so he conceived the idea of adding an 18-hole championship golf course and signed Ben Hogan as pro. He interested a group of 65 men who put up \$365,000 to build the course which world-famous designer William Bell claims will be the most beautiful in America. The course, known as Tamarisk, opened February 22. It is



JOSEPH BLUMENFELD

planted with 180 forty-year-old imported date trees. There are 140 home sites surrounding and in the middle of it. Among those affiliated with Mr. Blumenfeld in the venture are leading Hollywood personalities and Coast business men.

A business development in Sacramento, now 50 per cent completed, proves this showman's ability to keep pace with progress. This development, in line with the new trend of suburban shopping areas now recognized by large general store operators, has a parking area for 2,000 cars and is being built along the same principle as that under construction by Marshall Field in Chicago.

With all this activity, Mr. Blumenfeld has time for community interests. He is a member of the Lake Merced Golf Club; the Stanford Golf Club; Variety Club, Tent 32; and the exclusive San Francisco Concordia Club. He represents motion picture exhibitors on the roster of the important Chamber of Commerce of San Francisco.

Active in Philanthropies

Mr. Blumenfeld is active in the Jewish Welfare Fund. As a director of this fund he made a trip to Israel to study how our money was being spent and to learn first hand the problems facing people there.

Father Max Blumenfeld, one of the early exhibitors in the business, died in 1936, but he left four sons, Joe, Nate, Abe and Jack, born in the tradition of motion picture business who have carried on to reap the reward which comes from working harmoniously together.

Joseph Blumenfeld is married and has four children, two boys and two girls, ranging in age from five to 15 years.

(Continued from preceding page)

Pickman of Paramount, was due in Cleveland to attend a luncheon in the Carter Hotel and to accept the Cleveland Critics Circle award for "A Place in the Sun" as the best picture of the year. . . . Downtown business over the Washington Birthday week-end was sensational.

COLUMBUS

COMPO star tours for the latter part of April in Ohio have been applied for by Robert Wile, secretary of the Independent Theatre Owners of Ohio. The Cleveland exchange area tour would be in the week of April 13 and the Cincinnati area the week of April 27. Ohio exhibitors who wish to have the tours visit their towns are asked to contact Mr. Wile immediately. . . . Leroy Kendis, of Associated Theatres, Cleveland, was named chairman of a committee to make arrangements for the annual meeting of the Ohio Drive-in Association to be held in Cleveland late in May. The organization meeting was held in Columbus. . . . Robert Greer, president of the operators' local, has been re-elected president of the Columbus Federation of Labor. . . . Ohio State University plans to spend \$247,000 to build its proposed television station. . . . Mail orders for "South Pacific" at RKO Palace the week of March 31 are setting new records here for legitimate attractions. . . . "Quo Vadis" went into a third week at Loew's Broad after 15 big days at Loew's Ohio. Latter theatre is having an unbroken series of single feature bills, which started with "Lone Star" and will continue at least until after Easter.

DENVER

Don Hammer, former film salesman, Indianapolis, has bought the Realart franchise for Denver and Salt Lake City from Harris and John Wolfberg. Tom Sniley, who has been general manager for the Realart branches, will book for the Wolfberg Denver theatres. . . . Mr. and Mrs. R. D. Ervin, theatre owners, spent two weeks in California on vacation and business. . . . Robert Hill, Columbia branch manager, entertained at a cocktail party for Barbara Hale and Jeff Dowell at the Variety club. The two were here for the opening of "First Time," at the Aladdin, Tabor, Webber. . . . Mr. and Mrs. Arlie Beery, of Manley, Inc., are vacationing in Mexico. They recently became grandparents with the birth of Charles Clark Beery to their son and daughter-in-law. . . . Fred Brown, Black Hills Amusement Co., film buyer and booker, flew to Rapid City, S. D., for a business visit to the home office. The company is building a 1,000-car drive-in at Rapid City. . . . Westland Theatres open their new 400-car \$80,000 Chief drive-in, Grand Junction, Colo., March 28.

DES MOINES

Mrs. Etta Hanlon, who died February 18, has bequeathed ownership of two Iowa City theatre buildings, the Englert and the Varsity, to three Iowa citizens. Under terms of Mrs. Hanlon's will, the Englert building goes to George B. Unrath, a nephew; while the Varsity building was left to Leo Chopek and his wife, Mary. After other bequests, the remainder of the estate was to go to Unrath. Executor of the will is James H. Schmidt. . . . Lohrville businessmen and

theatre manager Leon Arfmann will be hosts each Saturday afternoon to a free film showing for children at the Royle theatre in Lohrville. . . . Herman Hoyer has purchased the George theatre at George from Mr. and Mrs. Basil Seward. The Swards plan to live in the south. . . . Gene Blair is assistant manager of the Regent theatre at Cedar Falls. Recently he had a night off and spent it listening to a radio quiz show. The phone rang. The call concerned a certain song played on the quiz show. Could Gene identify it? He could and did. He won a prize. The prize? Two tickets to the theatre in Waterloo.

DETROIT

The Madison, with "The Greatest Show on Earth" has been doing a tremendous business. "Quo Vadis" at the Adams is drawing capacity crowds daily. . . . Allied Theatres of Michigan were to hold a board of directors meeting this week. . . . The Picadilly, operated by the Wisper & Wetsman circuit has been taken over by Noel Sanders, who is planning to reopen the house which has been dark for several weeks. . . . The old Forest theatre which has remained closed for over a year has been sold. . . . Dan Lewis, booker at the Wisper and Wetsman circuit, is back at his desk after several weeks convalescence. . . . Samuel Marbeas, manager of the Eastown theatre has been called to the armed services. . . . The premiere of "Steel Town" scheduled to open in Detroit March 13 will be televised.

HARTFORD

Downtown first-run trade has been well above normal in recent weeks, with veteran managers attributing the increased grosses to top quality film product. "Quo Vadis" went into a fourth week at Loew's Poli Palace, while "Retreat, Hell!" was held for a fortnight by the Warner Regal. . . . Sam Rosen of Rosen's Film Delivery Service, New Haven, has returned from a Florida vacation trip. . . . Douglas Amos, division manager, Lockwood-Gordon-Rosen Theatres in Connecticut, was due back at his New Haven desk, following a Mexican vacation trip. . . . Anthony Maurello has been named assistant manager of the Warner Regal theatre, Hartford, succeeding William McAdoo, who has left the Warner circuit to enlist in the Air Force. . . . Robert Carney, manager, Loew's Poli, Waterbury, Conn., and Mrs. Carney are marking their 20th wedding anniversary. . . . Sal Adorno, Jr., of the Adorno Theatres, Middletown, Conn., and Mrs. Adorno have returned home from New York visit. . . . Michael Adorno has been named assistant to his brother, Sal Adorno, Jr., assistant general manager, in the supervision of the Adorno Theatres in Middletown, Conn. . . . Barbara Hale, Columbia Pictures player, will tour northern New England in mid-March in conjunction with "The First Time," according to Dick Stephens, regional exploitation manager for the distributor.

KANSAS CITY

The all-day discussion of drive-in matters February 27, under auspices of the Kansas-Missouri Theatre Association, and the two-day meeting, for drive-in operators sponsored by Allied this week, gave the outdoor managers a thorough preparation for openings. Most in the Kansas City area drive-ins will open during March. . . . "The Great-

est Show on Earth" started off at the Paramount with prospects of highest record of the season. Prices are 90c-\$1.24. Children's admission is 50c. . . . An audience-participation "Leap Year Fun Party" on the Paramount's stage added to the "circus" atmosphere. . . . The free show of older, choice features at the Atkins Museum one evening a week, nearly always draws a full house. . . . "David and Bathsheba," which ran first here at the Orpheum last August, is now showing, regular prices, at the Fairway-Granada-Tower-Uptown, 4-way first-run of Fox Midwest. . . . The local Red Cross drive (to supplement funds from the Community Chest in view of heavy flood expenses) started with a rally February 29.

LOS ANGELES

Les Abbott, B. F. Shearer salesman, visited the Army installations up North on company business. . . . Floyd Lewis is mending from a recent appendectomy. . . . Roy Evans, FWC booker, proud of his wife who snagged a part in the forthcoming Realart production "Models, Inc." . . . United Artists Theatres announced the appointment of Leo Miller to the post of film buyer. Mr. Miller succeeds Sid Pink, who has been granted an indefinite leave of absence to become sales manager for Arch Oboler Productions. Mr. Pink will fly to New York this month to confer with releasing executives regarding sales policy of their new release, "The Twanky". . . . George Tripp, Warner salesman, off to Arizona to close some circuit deals. . . . Seen on the Row: Ray Olmstead, Arizona; Bill Sorenson, Long Beach; Moses Hernandez, Guadalupe.

LOUISVILLE

According to H. S. Davidson, resident manager of the Capitol and Shelby theatres here for approximately the last seven years, he has tendered his resignation. . . . Hank DeMarsh of the Kentucky theatre here spent several weeks in Chicago on a vacation trip. . . . Out of town exhibitors seen on the row recently included: Oscar Hopper, Arista, Lebanon, Ky.; E. L. Ornstein, Rialto, Marengo, Ind.; Bob Enoch, State and Grand, Elizabethtown, Ky.; George Peyton, Griffith, LaGrange, Ky.; Louis Baker, Star, West Point, Ky.; Fred Belcher, Family drive-in, Charlestown, Ind.; A. N. Miles, Eminence, Eminence, Ky.; and R. L. Gatrost, Victory, Vine Grove, Ky. . . . Wreckers have started tearing down the old National theatre. . . . The Courier-Journal here is sponsoring a Pick-The-Pictures Contest, with three entrants who most closely match the 10 best motion pictures of 1951 to be picked by an Associated Press poll of newspaper motion picture editors.

MEMPHIS

David Flexer, head of Flexer Theatres, Inc., has recovered from a major operation and is back at his desk in the Flexer Building on Film Row. . . . National Theatre Supply Co., almost destroyed by a recent fire, has moved across the street from its former home while it is being rebuilt and is now doing business at 409 South Second Street. . . . Wheatley drive-in, Hot Springs, Ark., has opened. . . . A number of Memphis Filmrow executives attended the formal opening of the Tennessee theatre at Nashville by Crescent (see page 27). . . . Clay-

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ton Tunstill, district manager, Malco Theatres, went to Jackson, Tenn., on business. . . . Orris Collins, Kemmons Wilson, Tom Kirk and Vernon Adams are among theatre men in the Memphis territory who plan to attend Variety International convention April 28-May 1 at Las Vegas. . . . Al Rothchild, entertainment chairman, announces Variety will stage a series of Saturday night dances beginning with March 8 and continuing for several weeks. . . . Exhibitors shopping and booking on Filmrow included W. H. Gray, Rutherford; R. R. Clemmons, Palmer; Jeff Singleton, Tyronza; Walter Leeper, DeQueen; Henry Haven, Forrest City; B. M. Gray, Jacksonville; Moses Sli-man, Osceola; Zell Jaynes, Trumans; John Staples, Piggott; J. C. Bonds, Hernando; Howard Langford, Marks; Jack Watson, Tunica; and R. B. Cox, Batesville.

MIAMI

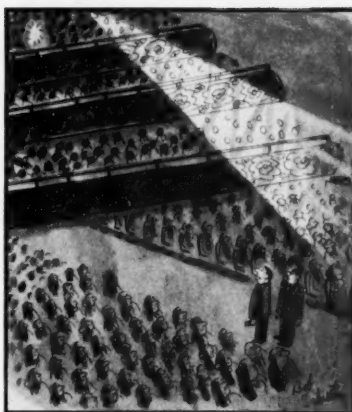
George Bolden of Claughton Theatres, reports keen interest in the radio tie-in with the run of "Lone Star" where 800 promoted records are being awarded. . . . Coincident with the run of "Belle of New York" at the Royal, the Fred Astaire Dance Studios were offering a free dance lesson to registrants with a "Belle of New York" to be chosen at a final stage elimination and awarded a \$100 series of lessons at the studio. . . . The Olympica theatre had a 26th anniversary recently with a triple starred stage bill gift to patrons consisting of Joe Frisco, Buddy Baer and Mary Small. Film was a first run of "Tembo". . . . The lure of Key West is apparently reaching out again and the latest fan appears to be Hal Wallis who is planning to shoot the Paramount release "Key West" there. Film will star Lizbeth Scott and Charlton Heston. . . . With the departure of Dick Lyne for Texas, the Embassy has a new assistant, Herb Semel who is aide to manager Don Tilzer. . . . Harry Levene, United Paramount talent booker was here recently. Conferring with him were Florida State Theatres divisional supervisor Al Weiss and Olympia manager Bob Daugherty. . . . Claughton Theatres cooperated with a local food store chain, "Food Fair" in a jingle contest, contributing 800 passes weekly for the five week contest and awarding a one year 14k gold plated pass good at any theatre as a grand prize.

MILWAUKEE

Karl Kelly, manager of the Tower theatre, has a new assistant manager, Richard Michael, who formerly was with Warners. . . . John Johnson will open the State theatre in Caspian, Michigan, April 1. It is a 286-seat house. . . . Boys from the St. Charles Home, were treated to a show at the Tower theatre. . . . Seen along amusement row last week was William Ainsworth from Shawano. . . . The Towne theatre started their second record smashing week of "Quo Vadis" with a full page underwritten ad in the *Milwaukee Journal*. Credit for this ad can be given to E. J. Clumb, manager. . . . Oliver Trampe is again seen along film row after his vacation in Florida.

NEW ORLEANS

Joy Theatres, Inc., closed the Main theatre in St. Martinsville, La. . . . A. D. Hopkins, Jackson, Miss., has taken over the operation of 35 drive-in, Raleigh, Miss., formerly owned



MOTION PICTURE HERALD

"What's the use. By the time I get up there to tell him there's no smoking, he'll be finished."

and operated by McLaurin and Hancock. . . . Martin Theatres of Alabama, Inc., will reopen their Palm drive-in, Atmore, Ala., on March 15. . . . Exhibitors visiting and booking were Mayor Lew Langlois, New Roads, La.; O. Gaudie, Port Allen, La., and Ernest Delahaye, Maringouin, La.; E. Jenner, Ellisville, Miss.; W. D. Johnson & sons; Billy Fox, Alexandria and Charles, Marshall, Texas; Teddy Solomon and Harry Thomas, McComb, Miss.; Mr. and Mrs. Frank Olah and son, Albany, La.; William Sedy, Patio, Airline Highway; E. V. Landache, Biloxi, Miss.; J. C. Keller, Jr.; Eunice, La.; F. G. Pratt, Vacherie, La.; Harold Dacey, Raceland, La.; Ann Molzon, Labadieville, La.; Robert Molzon, Norco, La.; Mrs. Ed Thomassie, Marrero, La.; C. H. Crossley and Reuben DeGreuy, Laurel, Miss.; and L. R. McIntosh, Taylorsville, Miss. . . . C. J. Briant of MGM, checked in after business calls in Monroe, La., Jackson, Vicksburg and Natchez, Miss. . . . Charles Johnson, manager Fox drive-in, Marshall, Texas, and Ann McCombes, Shreveport, La., were married. . . . Curtis B. Willard, Victory, Loxley, Ala., reopened the Stateline.

OKLAHOMA CITY

Approximately 350 state theatre owners will meet March 23 at the Biltmore hotel for the annual Theatre Owners of Oklahoma convention. The program will feature several Hollywood stars. Other highlights of the program will include addresses by Mitchell Wolfson, president of the Theatre Owners of America, Inc.; and Alfred Starr executive of the Bijou circuit, Nashville. . . . Mrs. Ethel Denkins, manager of the Skytrain theatre, has returned from a vacation at Denver, Colo. . . . Bartons new drive-in theatre, the "Bomber," is under construction. It is the 11th theatre in the Barton chain of theatres. . . . Bob Barton in charge of booking for Barton Theatres, has moved into his new office over the Del City theatre. . . . "Quo Vadis" in its second week at the Harbor theatre, is doing very well, according to Ed. Thorne, of Cooper Foundation Theatres. Prices for this show have been raised to \$1.25 and 90 cents; 50 cents for children at all times. . . . The Camera theatre, at Stillwater, Okla., will admit children every Saturday from 11:30 till 2:00 for 5 cents.

OMAHA

A platoon of 37 Sioux Indians who joined the Marine Corps in Omaha were guests of the Marines and Tri-States Theatres at the Paramount to see "The Greatest Show on Earth"—and for a majority it was the first circus they had seen. . . . Mrs. George B. Salter, 43, wife of a Norfolk, Neb., physician and former New York dramatic actress as Audrey Bauer, died at Norfolk. . . . William Miskell announced the 1:15 p. m. opening of "The Rose Tattoo" matinee instead of the customary 2:15 was so successful he plans to try it again. Many women appreciated getting out earlier to miss the peak traffic crowd and to get home earlier to prepare the evening meal. . . . Miskell also plans to continue an intermission period between shows for one-feature bills, tried at Tri-States' Paramount during the run of "The Greatest Show on Earth." The first week's offering of "The Greatest Show" grossed double the usual figure at advanced prices. . . . "Room for One More" proved a tremendous attraction and in spite of heavy competition topped normal figures its second week. . . . The Omaha Public Library reports an increased demand for "Quo Vadis" with the approaching appearance of the film in town and has bought additional copies.

PHILADELPHIA

"Pandora and the Flying Dutchman" will get its local premiere at the Trans-Lux, following "Detective Story," which is in its 15th week at the small downtown house. . . . Ben Zimmerman, managing the Carman for the William I. Greenfield Theatres, succeeds Abe Sunberg as general buyer and booker for the independent circuit. . . . Philadelphia Variety Club will stage its annual "Johnny Night" charity baseball game at Shibe Park on June 6 with Edward Emanuel again serving as chairman of arrangements. . . . David Supowitz, architect who designed most of the de luxe houses in the area, was named a vice-chairman of the Trade Council Division of the 1952 Allied Jewish Appeal campaign. . . . Max Bernstein, formerly with De Luxe Premiums, is the new city salesman for Monogram. . . . Allied Booking and Buying Service will handle John Shade's Temple Drive-in, Williamstown, Pa. . . . Gilbert Colehouse, former assistant, moves up as manager of William Goldman's State in Hanover, Pa., succeeding George Kemble, who left to enter the radio broadcasting field. . . . Herman Marglies, who has been managing local houses for many years, goes to Reading, Pa., as the new manager for the Warner there. . . . Richard Luck, former manager of theatres in Reading, Pa., has been appointed deputy county controller of Berks County there. . . . James Dukas is now doing his own buying and booking for his Grand, Edwardsville, Pa. . . . The Legion, White Haven, Pa., has been taken over by the Belonski brothers, former owners of the Diamond, Wilkes-Barre, Pa. . . . Abe Sunberg, former general manager of the William I. Greenfield Circuit, launched his own independent theatre circuit here with the reopening of the newly-redecorated Adelphi and Towne.

PITTSBURGH

Warner Bros. have made an out of court settlement of an anti-trust suit with Mr. and Mrs. Thomas Gilbert, owners of the Oak-

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land theatre. . . Mrs. Morty Henderson, wife of the Parry theatre manager is recuperating from a major operation. . . Carolyn Weill has been added to Warners booking office and John Keady, formerly assistant manager of the Rowland theatre has been brought into the company's contact office to replace August Pleva. . . Mercedes Battaglia now is a member of the purchasing staff. . . "Quo Vadis" has brought a 15-week run in the Loew's Penn and Ritz theatres to an end. . . Jack Weltner has resigned his sales position with Monogram. . . Twenty theatres in the Greater Pittsburgh district recently had first run showings simultaneously. They were "Scandal Sheet" and "Sunny Side of the Street." The engagements were from two to four days. . . Frank Harpster of Cleveland has reported to take over the West Virginia territory as district manager for Warners. . . Mrs. Edna Ryan, veteran matron at the Ritz theatre, went to Mercy Hospital for surgery.

PORTLAND

Deborah Kerr made her first U. S. personal appearance here when she formally opened the new John Hamrick Liberty theatre. "Quo Vadis" is the opening picture. Opening night proceeds went to Portland Symphony Orchestra Fund. Virgil Faulkner, city manager for the Hamrick houses, had loads of window tie-ins and got off to a good start. House has new RCA Victor screen, plush seats, and everything else that goes to make up a real deluxe house. . . Evergreen's Orpheum theatre is getting a facelift. . . Bill Katzy, former manager of the Newsreel house, was visiting friends here from his Evergreen houses in Bellingham, Wash. . . "I Want You" opened at the Egyptian, Laurelhurst, Roseway, and 21st Ave. theatres instead of at a regular downtown theatre.

SAN FRANCISCO

Two drive-in reopenings: Trans-California's Starlight at Belmont, scheduled for March 21, headed by Joseph Van Arkel, former manager Starlight drive-in, South San Francisco, and the 500-car Mesa at Oraville, owned by Newell Post, set for March 23. . . Manager Mervyn Davenport transferred from the St. Francis here to the Downtown Paramount, Los Angeles; Horgis L. Arnette moved from the Paramount assistant post to manager of the St. Francis. . . Bob Wells, booker at General Theatrical for over a year, now heads the San Francisco office of Classic Pictures with Dick Barth. . . Henry Pincus, publicist, Clay and Larkin, has been also named Stage Door press agent by the Ackerman-Rosener chain. . . George Stribling, Columbia booker, resigned to take over management of the Park, Lafayette, has been replaced by Ken Burke, former booker at Universal. . . Ted Rice of Universal's Chicago office, is expected here within three weeks to fill the post of manager vacated by Abe Swardlow's appointment to the Los Angeles exchange. . . Paul Schumek, formerly Republic salesman, is now selling for Twentieth Century-Fox. . . The Westland circuit made the following managerial switches: Ed Coffey, transferred from the Town, San Jose and the Santa Clara, Santa Clara, to manage the Piedmont, Oakland, replacing Bill Edmonds, who retired after 35 years in theatre management. Cliff Cumming moved from the Stockton, there, to the

Towne management and John Wright, former manager, Presidio, San Francisco, has taken over managerial duties of the East Theatre, Stockton. . . Robert Clark, sales manager, Paramount Film Distributing Corp., San Francisco, has received an invitation to attend the all-industry special luncheon March 10, at the Baker Hotel, Dallas, Texas, being given in honor of his father, M. R. "Duke" Clark, whose resignation as Paramount's Southwestern division manager will soon be effective. . . Mervyn Davenport, manager, Downtown Paramount, Los Angeles, is the father of a baby girl.

SEATTLE

F. Taverniti, operator of a janitor service on film row for many years, died. . . Walter Graham, Shelton exhibitor, flew to Honolulu to visit with his son who is in the service. . . Don Glover, owner of the Audian theatre at Pullman, was here on a booking trip. . . Miriam Dickey, general manager of the Lathrop Theatres in Fairbanks and Anchorage, is now in Los Angeles. . . Dan Goodbody will leave soon for Alaska to arrange the construction of theatres in army camps. Mr. Goodbody is a construction engineer specializing in theatres. . . It's been a good week for theatre business in Seattle. Walter Hoffman, Paramount field representative, reported that "Sailor Beware" is breaking all records at the Paramount theatre. According to Dan Redden, manager of the Music Hall, "Quo Vadis" has topped the box office records at that theatre. . . "The Greatest Show On Earth" will open at the Paramount theatre March 12. . . Ernest Landry sold the Pix theatre in Cheney, Wash., to C. L. Shaw. . . James Keefe, former manager of the State theatre in Spokane, is now at the Orpheum theatre. He replaces Morris Nimmer, who plans to open a drive-in soon. . . Exhibitor E. J. Fey of Renton is now on a tour of theatres in Central America.

ST. LOUIS

A regional gathering of the Motion Picture Theatre Owners of St. Louis Eastern Missouri and Southern Illinois has been tentatively arranged for April 29 at Taylorville, Illinois. The plan was reached after the officers and directors of the organization met here last week. The program to be followed at this meeting will mirror other successful regional get-togethers of recent years. . . Cooperation of Motion Picture theatres in the 1952 March of Dimes campaign has been tremendous in this area. . . St. Louis observance of the 1952 Brotherhood Week was scheduled for the first week in March and topping the scheduled program was a speech by Eric Johnston, president, Motion Picture Association and National Chairman of the 1952 Brotherhood Week. . . The St. Louis Veterans Civil Liberties Committee has announced that petitions are being circulated in an attempt to place a proposed anti-segregation ordinance on the August primary election ballot. The proposed ordinance is directed against racial discrimination and segregation in theatres, restaurants and hotels. This type bill has been presented to the St. Louis Board of Aldermen for the past four years. . . Those in the field claim that there will be more serious bidding by drive-in theatres for better product this year due to the increased number of this type theatre and also the business they're doing. . . Eddie Rosecan,

theatre owner from Hannibal, Mo., visited on return from business trip to New York. . . Maurice Schweitzer, manager of Monogram-Allied Artists on a visit to Kansas City and Springfield. . . Mrs. Dora Zulauf, mother of Howard Zulauf, co-owner of the Esquire and Nordside theatres here, died.

VANCOUVER

The North Vancouver Board of Trade has requested the City Council to compel the Odeon circuit, owners of the Lonsdale theatre which has been closed for the last 14 months, to complete alterations to the theatre and failing this asked the city to seek authority to have the building torn down. The circuit now operates the 734-seat Odeon theatre, the only house in North Vancouver which is playing to overflow business. . . Lloyd Taylor, general manager of Skyway Drive-in Theatres of Hamilton, Ontario, was a local visitor acting as advance man for the Tommy Trinder's British show. The tour across Canada is sponsored by Toronto Tent No. 28 of Variety Club. . . Best business being done by "David and Bathsheba" at regular admission prices at the Orpheum, and "Decision Before Dawn" at the Vogue. . . The Vancouver Branch of Canadian Picture Pioneers held their annual meeting. . . Four outdoor theatres are already operating in the B.C. territory. . . Famous Players held a special screening of "Quo Vadis" for 200 church heads at the Stanley theatre. The picture opened at the Orpheum.

WASHINGTON

Mrs. Gus Lynch, wife of the Chesapeake Theatre Corp., booker, is recuperating from surgery. . . The Trans-Lux theatre will celebrate its 15th anniversary March 11 with the world premiere of "The Sniper." The American Newspaper Women's Club will sponsor the evening with proceeds going to Children's Hospital, where there is a special room endowed by the club. . . "Five Fingers," the spy drama, was seen at the special screening held at the Motion Picture Association. . . Frank La Falce, Warner Bros. Theatres, ill with virus. . . Arthur F. Brolin, Veterans Administration electrical engineer for motion pictures, has transferred to the Washington Variety Club, from Tent No. 19, Baltimore. . . Jack Mullane, D. C. costumer, 68, died after a long illness. He was in vaudeville for many years, and also operated a theatrical agency. . . The Variety Club's annual "Thank You" luncheon for the ladies who helped in the recent Welfare Awards Drive, will be held at the Shoreham Hotel March 15. Mrs. Sara S. Young is in charge. . . Sidney Lust, Lust Theatres, has given his Milo theatre in Rockville, Md., for a benefit show for the family of Robert Parks, who was killed in an accident.

Boston Tent Names Officers

Walter Brown, president of Boston Garden Associates, has been elected chief barker of the Variety Club of New England to succeed Samuel Pinanski, president of American Theatres Corporation. Other officers elected are Max Levenson, first assistant; Philip Smith, second assistant; Louis Richmond, dough guy, and Michael Redstone, property master. The directors, besides the above officers are Martin J. Mullin, Arthur Lockwood, James Marshall, Theodore Fleisher and Harry Browning.

See Appeal On Herberts' Tax Rebate

WASHINGTON: The Treasury Department is certain to appeal the decision handed down in Los Angeles last week by Federal Judge Leon R. Yankwich, who ruled that F. Hugh Herbert and Mrs. Herbert, who had formed a one-picture company, Abbott-Herbert Productions, in 1945, are entitled to recover \$198,515 in taxes paid on a personal income basis after the Treasury Department had denied the right to the sum on a capital gains basis.

It is understood that the department will argue that the Yankwich decision would serve as a precedent for scores of other cases involving many millions of dollars.

Congress, in the 1950 tax bill, outlawed the use of collapsible corporations to cut tax payments, but made this provision effective only for gains realized after December 31, 1949. The Herbert case, and others on which the Treasury already has ruled, deal with gains before that date. The 1950 law specifically said that the treatment of gains prior to January 1, 1950, should be left to the courts and that the courts should not draw any inferences one way or the other from Congressional action.

In making his decision, Judge Yankwich said, "Ever since 1874 the Supreme Court has insisted that the taxpayer may legally and honorably take means to minimize his tax. When on voluntary dissolution of a corporation the choice lies between several methods, the taxpayer may choose one which is not taxable. When he makes his choice, it cannot be swept aside by administrative fiat."

Maurice White, President Of Mid-States, Dies

Maurice White, 56, president of Mid-States Theatres, Inc., and past president of the Cincinnati Variety Club, died unexpectedly at his home in Cincinnati March 1. He had recovered and returned to work following a recent emergency appendectomy. Prior to his association with the late Ike Libson, Mr. White was the Warner exchange manager in Cincinnati, Mid-States operates the Capitol, Keith's, Schubert, Downtown and through subsidiaries, several local neighborhoods, also houses in various Ohio situations and in Louisville, Lexington and Ashland, Ky. Mr. White's widow and two sons survive.

Tom Gorman

Tom Gorman, 60, pioneer theatre executive and formerly Chicago area manager of RKO Theatres, died February 29 in Mexico City while on a vacation trip. Mr. Gorman also had been associated with B. S. Moss theatres in New York, general manager of Keith-Albee-Orpheum and operator of the old Hippodrome in New York.

IN NEWSREELS

MOVIE TONE NEWS, No. 19—Anti-west riots quelled in Libya. Dean Acheson returns from Lisbon. Willie Sutton. Mrs. Roosevelt tours Israel. Look Magazine film awards. Riviera carnival time. New Orleans Mardi Gras. Skiing. Surfing.

MOVIE TONE NEWS, No. 20—Communist trial. Eisenhower welcomes two new flags to SHAPE headquarters. Charles P. Skouras honored during Brotherhood Week. Movie tone News meets Marshal Tito. Baseball training: N. Y. Yankees, Boston Red Sox. Santa Anita. New York track meet.

NEWS OF THE DAY, No. 253—Riots during Libya voting. Willie Sutton. Mardi Gras. Look awards Mrs. Roosevelt in Israel. Ballet. Winter Olympics. **NEWS OF THE DAY, No. 254**—War picture darkens over Far East. British battle desert storm. U. S. submarine makes dive record. Rio carnival. Eclipse in India. Film producers honored through Eric Johnston. New York Yankees. Seals vs. Penguins. Santa Anita.

PARAMOUNT NEWS, No. 56—New TB drugs. Look award to Robert J. O'Donnell. Libya riots. Olympics end in Oslo.

PARAMOUNT NEWS, No. 57—\$84,000 in turf classic. Films for 1951 acclaimed. Rio carnival. Submarine Flying Fish. Sen. Russell's hat in ring. Solar eclipse pilgrimage. Yankees in training.

TELENEWS DIGEST, No. 99—Germany: carnival ribs East and West. Japan nears sovereignty. T-men in Action. Smuggling increases in Berlin. Basketball upset.

TELENEWS DIGEST, No. 100—Scene of POW riot in Korea. Gen. Ridgway rape Korea critics. Dispute over new bullet-proof vest. Rugged winter in Cape Cod. 1,000,000th CARE package delivered in West Berlin. Racing horses saved from Russians. Japanese fishermen turned scholars. Rodeo.

UNIVERSAL NEWS, No. 520—Violence in Libya. Look award to Robert J. O'Donnell. Korean soldiers return to France. Carnival time in Italy and New Orleans. Olympics.

UNIVERSAL NEWS, No. 540—Bullet-proof vest. Eric Johnston accepts awards. Mining town moved. Orange battle in Italy. Armchair bikes. Track meet. N. Y. Yankees.

WARNER PATHE NEWS, No. 59—New TB drug. U. N. holds first meeting in new quarters. French woman accused of poisoning Il. Acheson home. Libya election. Look awards.

WARNER PATHE NEWS, No. 59—Eclipse. Russell a candidate. Fiji troops sail to fight Malaya Reds. Vincent Massey installed as Canadian Governor-General. Marines show new bullet-proof vest. Utah premiere for "Bagdas in the Afternoon." Flamingo Stakes. Baseball training.

Gregory La Cava, Was Veteran of Hollywood

Gregory La Cava, 59, veteran producer, director and writer, died March 1 of a heart attack in Hollywood. Mr. La Cava had been active in the film industry from the days of two-reel comedies to 1947, when he directed "Living in a Big Way." Born in Towanda, Pa., he was an art student and newspaperman before going to Edison Films in the industry's early days. He is survived by a son, William, a brother and a sister.

Harry Sherman

Harry Sherman, 57, prominent in theatrical labor circles for 40 years, died at his home in Forest Hills, L. I., March 3. Mr. Sherman is survived by his wife, two daughters, three brothers and four grandchildren. Mr. Sherman at 17 joined Local 306, Moving Picture Machine Operators Union of New York, holding numerous elective offices. In 1933 he became president.

Film Board to Move

Canada's National Film Board has purchased a site in Montreal and its main offices will eventually be transferred to the new headquarters to be built there. Present headquarters are in Ottawa.

Plans Ticket Ordinance

The Denver City Council last week gave its initial approval to an ordinance making it unlawful to enter a theatre or other amusement place without payment.

Would Ease N.Y. Sunday Openings

ALBANY: A bill which would authorize the exhibition of films by theatres at any time on Sunday in New York state has been introduced by the Rules Committee of the Senate and Assembly, carrying out recommendations contained in a preliminary report by the Joint Legislative Committee on Sabbath Law.

New York's "blue laws," which Governor Dewey is bent on modernizing, prohibit the exhibition of films before 2 p. m. on Sunday. Even though the enforcement of the law has not been very rigid in modern times, Governor Dewey has asked that the current legislative session "remove the more serious inconsistencies from the law immediately."

The Sabbath Law Committee was appointed on the recommendation of the Governor, who suggested also the submission of an interim report with recommendations which could be quickly acted upon.

The bill, which seems certain to pass the Republican-dominated legislature, would permit Sunday film and stage performances at any time unless localities have prescribed such limitation.

Commenting on the removal of the Sunday limitation, the committee said: "Many motion picture theatres have been opening their doors before 2 P. M. for some time. These shows are indoors and are unlikely to disturb the repose or religious life of a community. The community, of course, can control the situation completely through its own legislative body."

Observers believe that the group's labors may ultimately have nationwide impact.

Betty Hutton Will Play Palace in New York

Betty Hutton, Paramount film star, will begin a four-week engagement April 12 at the RKO Palace theatre in New York under the theatre's recently reinstated policy of "two-a-day" vaudeville. Miss Hutton confirmed the deal by cable from Korea where she currently is on a months' tour entertaining United Nations' troops. It is reported the star will occupy the entire second half of the Palace bill, as did Judy Garland in her record-breaking engagement. Miss Hutton's last stage appearance was at the Palladium in London. The Palace bill beginning March 11 will be headed by Olsen and Johnson, Jose Greco and his Spanish ballet, Jackie Miles and others.

Gets "Three for Bedroom C"

Warner Brothers will distribute in June the new Edward L. Alperson-Milton Bren production, "Three for Bedroom C," starring Gloria Swanson. The romantic comedy, filmed in Natural Color, was directed by Mr. Bren who wrote the screenplay from a novel by Goddard Lieberson.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

MANAGER, INDEPENDENT CONNECTICUT theatre circuit, room for advancement. Give complete background and experience. BOX 2644, MOTION PICTURE HERALD.

COMPETENT OPERATOR FOR SMALL EASTERN town. Permanent position. Submit complete background in application. BOX 2645, MOTION PICTURE HERALD.

MANAGERS WANTED. ONE OF WASHINGTON'S finest circuits needs several managers. Give age, experience, photo in letter to BOX 2649, MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGERS FOR Pittsburgh and surrounding territory. Please write in detail, giving complete background. Write to CHARLES COMAR, Personnel Manager, Warner Bros., 2217 Clark Building, Pittsburgh, Pa.

THEATRES

FOR SALE. MODERN-OPERATING AIR conditioned theatre. 918 seats, including stores and hotel. Located in heart of St. Petersburg, Florida. P. O. BOX 1149-A, St. Petersburg, Florida.

FOR SALE. SARASOTA, FLORIDA-NEIGHBORHOOD theatre. Over 500 seats, \$30,000, reasonable terms. P. O. BOX 5145, Tampa, Florida.

FOR SALE. THEATRE IN MAINE, SMALL town, good location. Selling at a sacrifice. BOX 2643, MOTION PICTURE HERALD.

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

THEATRE, SOUTHERN CONNECTICUT. 470 seats, always operated at a profit. No competition. Wonderful setup. Good terms. BOX 2647, MOTION PICTURE HERALD.

FOR SALE. COLORADO THEATRES AND buildings. No opposition, clear selves in 2 or 3 years. BOX 152, Manitou, Colorado.

FOR SALE. COLORED MOVIE THEATRE. 360 seats, stage, regulation boxing ring, two stores, corner, stucco, 40 x 85, built for theatre 12 years, present volume \$30,000. Total price fully equipped \$9,500. OWNER, Postoffice Box 445, Sebring, Florida.

DRIVE-IN EQUIPMENT

DRIVE IN TO S. O. S. DRIVE OUT WITH TOP values. Underground cable \$70 M. Complete dual projection and sound from \$1,595; in-car speakers \$15.95 pair, with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

INSTALL PASSENGER CARRYING MINIATURE railroad; draws crowds to theatre. Low investment, high net return. MINIATURE RAILROADS, 144 High, Wareham, Mass.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchell, Moviola, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 1845 Broadway, New York 23, N. Y.

MAKE YOUR OWN NEWREELS—PRODUCE commercial shorts. Animation stand complete \$2250; collapsible Dollies, \$14.95; 4 Maurer BM recording outfits from \$1495; Art Reeves 35mm recorder outfit \$1995; 35mm synchronous dubbing projectors \$495; wall single system 35mm sound camera, \$7,000 value, \$4,250; Auricon C170 Professional Sound Camera, \$995; Bridgematic Jr. automatic developing machine \$795. Everything for making pictures. Trades taken. 41-page catalog mailed. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

USED EQUIPMENT

NEED ANYTHING? WRITE STAR! SIMPLEX rear shutter mechanisms, rebuilt, \$237.50; RCA M1-900 soundheads, used 4 months, \$675; pair; Simplex pedestal stabilizers \$18.50 pair; pair 1kw lamphouses and rectifiers, rebuilt, \$525; 2 unit electric ticket register, rebuilt, \$129.50; rewinders \$4.95 set. STAR CINEMA COMPANY, 441 West 50th St., New York 19.

DOCTOR S. O. S. HAS CURE FOR AILING B. O. Replace obsolete equipment with modern rebuilt like new projectors and sound. We have standard Super Simplex E-7, Century projectors, RCA, and 4 Star Sound, high-intensity and 1kw arcs, etc. Your old equipment can apply as deposit on time payment deal. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE AL-manac—the big book about your business—1951-52 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

NEW EQUIPMENT

WESTINGHOUSE RECTIFIER BULBS \$5.75; film cabinets, shopworn, \$2.25 section; reels \$1.25; parts for Simplex 30% discount; photocells \$3.95; white Supra screens, 35c ft. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

IMPROVED PROJECTION—SOUND PAYS OFF. Flameproofed, fungusproofed plastic screen 39 1/4 sq. ft.; beaded 499c; reflectors 20% off; coated lenses \$100 pair; A-25A amplifier 25 watts w/monitor \$175; Truonic 2-way speaker system \$249.50. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

ECONOMY MINDED EXHIBITORS ARE BUY-ing tempered Masonite marquee letters available in all colors: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

SEATING

HAS BUSINESS RECEDED? RESEAT WITH these comfortable, low cost chairs; 700 American fully upholstered, spring seat, excellent condition, \$2.95; 600 American 7-ply veneers, rebuilt, \$4.50; 500 Heywood panelback, metal lined spring cushion rebuilt, \$5.95. Many more—send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

SHOWMEN: WE HAVE 5,000 SEATS IN STOCK originally built by American. Late types, new spring edge, flexolated seats with fully upholstered backs and completely rebuilt. Now is the time to improve comfort and business, and save money to boot. Will sell at half the cost of new chairs. Guarantee on all work. EASTERN SEATING CO., 138-13 Springfield Blvd., Springfield Gardens, N. Y. Phone: LA. 8-5696.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$3.50 per thousand. PREMIUMS PRODUCTS, 339 W. 4th St., New York 18, N. Y.

NEW—SPACE RANGER WINGS—ASSORTED giveaways. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SER-vice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Legion Approves 8 of 12 New Productions

The National Legion of Decency this week reviewed 12 films, putting five in Class A. Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and four in Class B, morally objectionable in part for all. In Section I are "5 Fingers," "Hoodlum Empire," "Stronghold," "Trail Guide" and "When in Rome." In Section II are "Aaron Slick from Punkin Crick,"

"Flesh and Fury" and "The Marrying Kind." In Class B are "Gypsy Blood," because it "tends to condone immoral actions; suggestive sequences"; "Outcast of the Islands," because of "suggestive sequences"; "Thief of Damascus," because of "suggestive costuming"; and "With a Song in My Heart," because in "tends to create sympathy for and to justify divorce and remarriage." At the same time the Legion announced that a change had been made in all prints of "The Wild North," warranting a change in classification from B to A, II.

Georgia Theatres' Polio Campaign Wins Praise

In its editorial columns February 21, the *Atlanta Constitution* praised William K. Jenkins, exhibitor chairman of the March of Dimes drive in the Atlanta exchange area, and all Georgia theatres for their aid in the recent polio fund campaign. Theatres in Georgia, according to the *Constitution*, helped raise more than \$11,000 to help combat infantile paralysis. Theatres in other states have also aided the polio drive.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Just What's New About Showmanship?

CHARLIE JONES, whom we consider among the best of small-town showmen, is now editor of the weekly bulletin, mailed regularly to members of the Allied Caravan of Iowa, Nebraska and Mid-Central, succeeding Charley Niles, who had previously signed these articles with his large and flowing hand. The new author takes exception to motion picture advertising in recent editorial comment and draws some opinion from this corner.

He says, "While most industries have turned their advertising over to specialists, the movie industry stands pat with the same old adjectives, superlatives, lithographs, repeated and repeated mats, same old 'grind-em-out-like-sausage' press releases, and always toss in a little sex. . ." He comments, "Advertising, how much and what kind, has always been the bugaboo of the small exhibitor. A fresh approach is badly needed in this industry."

We agree, with qualifications. We're always crying for "something new and different." But, the industry is getting things that are new and different in selling approach, constantly. We have new forms that didn't exist a few years ago. And press-books are not as bad as some people would have you think. What's *really* bad is how badly they're used. What would be news would be more managers in more situations making better use of what is furnished, and trying for results.

There are too few showmen in small towns, and we'd be glad if many more would just apply the old ideas that they haven't applied early and often enough for their own benefit. If there's room for improvement, it's at the grass roots, and if we have an area of diminishing returns, it's in thousands of small situations where showmanship is rare. We can count good showmen of the calibre of Charlie Jones on our fingers. And we know there are many new ideas and variations of the old to be had for a membership in the Round Table.

SMASH BUSINESS!

With all the gloom in LIFE, it's nice to lean back on the record-breaking business which has been evident over the recent holiday weekend, in Broadway houses. The Roxy broke every opening day record in the 25-year history of the theatre, with 20th Century-Fox's "Five Fingers," which has had the benefit of fine promotion and exploitation. The picture is expected to hit \$125,000 gross, for the seven days.

The Radio City Music Hall, in its eighth week of "The Greatest Show on Earth," had the biggest Washington's Birthday in their history, and the week will total around \$132,000, which means the picture will continue to hold over. The Capitol opened with "African Queen" to a terrific \$80,000, the biggest straight-film gross since "Quo Vadis" opened last fall, and in the meantime, the MGM super-special is in its 17th week at the Astor theatre, grossing \$28,000, at advanced prices.

The Rivoli holds "Viva Zapata!"—very big in its third week with \$36,000—the Criterion with the three-times reissued "Snow White and the Seven Dwarfs" did \$33,000 in four days, and will break records. The Paramount garnered \$64,000 with "A Girl in Every Port" and the Mayfair grossed a high \$43,000 with "Sailor Beware." There's a nice satisfaction in this kind of business—which proves that film industry is a lively corpse.

Brad Messner, manager of the Burley and Orpheum theatres, Burley, Idaho, wants a suitable award from the Managers' Round Table for the company turning out the best pressbook with product that measures up to the campaign. He nominates 20th Century-Fox for the first Award—with "The Day the Earth Stood Still" one of the best as measured by the ballyhoo. Says the picture was even better, and in a small town, you can't afford to fool your patrons.

Q Hugh G. Martin writes us a note from Columbus, Ga., to tell a small town story that is pleasant to contemplate. We're partial to small towns and we relish such stories. He reports that Mrs. Dorothy B. Alexander, manager of the Lake theatre, Tavares, Fla., feeling that "Detective Story" was not for children, figured out a way to take care of the small fry while their parents enjoyed adult entertainment. So, she had a picnic for all under twelve in a nearby park, with popcorn from the theatre, and everybody had a grand time.

Mr. Martin says she has been with the circuit only a year, is untiring in her efforts, and she dipped into her own pocket (she thinks) to stage this little party and solve a problem. She often writes postcards in longhand, telling her patrons of a coming attraction, which she can personally endorse. It's a little town of perhaps 1,500 population, surrounded by competition.

Q Francis M. Winikus, national director of advertising and publicity for United Artists, is making excellent use of the opportunity to benefit by keying national advertising to playdates in his first allocation from a \$400,000 advertising budget for "The African Queen." In his advance schedule, he is buying space in four national Sunday supplements, and this newspaper space will be keyed absolutely to the runs in each city represented.

Pictorial Review, in New York, Baltimore, Pittsburgh, Seattle, Detroit, Chicago Milwaukee, Boston, Los Angeles and San Francisco, will run a smashing full-color page in each of these key-city markets, timed to benefit the local runs. Similar space buying in American Weekly, This Week and Parade will reach a total of 31,000,000 families throughout the country during February, March and April. It's the kind of impact that means something when the family makes up its collective mind to go to the movies.

—Walter Brooks

"With a Song In My Heart"

The colorful Miami world premiere of "With a Song In My Heart" at the Carib, Miami and Miracle theatres, will put music in showmen's hearts, across the nation and through spring and summer. A feature of Sonny Shepherd's exploitation was a spectacular night parade along the Miracle Mile. Also newsworthy, a "Leap Year" ticket-selling idea whereby only women may purchase special guest tickets for their spouses.



Thelma Ritter played her nurse's role at a local hospital benefit. At right, Capt. Burn, Jane Frohman, the Vice-Mayor of Miami Beach and Mitchell Wolfson, co-owner of Wometco Theatres. Below, Jane Frohman is introduced over Wometco's station WTVJ.



Miami was blanketed with window tieups, arranged in the grand manner to accent the opening in the heart of Florida's Gold Coast.

QUIGLEY AWARDS CONTENDERS

FRANCIS AIELLO
Manos, Vandergrift, Pa.

J. ALEXANDER
Odeon, Dudley, Eng.

PAUL C. AMICK
Orpheum
Wichita, Kans.

EARL ARNOLD
Rialto, Allentown, Pa.

GERALD BARES
Falls, Black Falls, Wis.

ANDREW J. BENYA
Savoy, Asbury Pk., N. J.

BIRK BINNARD
Warner, Reading, Pa.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

H. F. BROWN
Miller, Wichita, Kans.

HARRY BURKE
Community
Saratoga Springs, N. Y.

CHARLES CAGLE
Stanley, Pittsburgh, Pa.

JIM CATTELL
Capitol, Bellaire, O.

E. J. CLUMB
Towne, Milwaukee, Wis.

HELEN COLOUCOUSIS
St. James
Asbury Park, N. J.

B. IAN CRAIG
Odeon, Cardiff, Wales

ANN DE RAGON
Oxford, Plainfield, N. J.

J. DI BENEDETTO
Poli, Worcester, Mass.

J. W. ELLIS
Odeon, Chester, Eng.

D. A. C. EWIN
Lyric
Wellingborough, Eng.

H. J. FLETCHER
Regal, Streatham, Eng.

MARVIN FOX
Orpheum
Seattle, Wash.

D. FRANCIS
Gaumont, Finchley, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

H. E. GEORGE
Olympia, Glasgow, Scot.

ADAM GOELZ
Hippodrome
Baltimore, Md.

C. GRANOSKI
99 E Drive-In
Stockton, Calif.

CHAS. E. GRAZIANO
Paramount
Syracuse, N. Y.

T. D. HAINGE
Odeon
Birmingham, Eng.

ARTHUR HALLOCK
Paramount
Baltimore, Md.

J. P. HARRISON
Campus, Denton, Texas

GUY HEVIA
Mayfair
Asbury Park, N. J.

I. F. HOLMAN
Ritz, Hereford, Eng.

K. HUGO
Gaumont, Finchley, Eng.

BILL HUPP
Rialto, Tacoma, Wash.

ROBERT HYNES
Carlton, Red Bank, N. J.

D. E. JONES
Odeon
Bognor Regis, Eng.

J. LAWLER
Capitol
Singapore, China

DALE LEE
Wilma
Cour d'Alene, Idaho

THOMAS LEE
Harris, Warren, Ohio

T. W. LEWIS
Odeon, Chester, Eng.

JIMMY MCNEIL
Majestic
Brownsville, Texas

TONY MASELLA
Palace, Meriden, Conn.

R. W. PARKER
Regal, Torquay, Eng.

J. K. PEASE
Princess, Blackpool, Eng.

LESTER POLLOCK
Loew's, Rochester, N. Y.

A. PRAGNELL
Metro, Perth, Australia

DARRELL PRESNELL
Palace, Wichita, Kansas

DAN REDDEN
Music Hall
Seattle, Wash.

PATRICK REED
Odeon, Portsmouth, Eng.

L. D. REEVES
Central
Kidderminster, Eng.

TED C. RODIS
Grand, Astoria, N. Y.

CARL ROGERS
Loew's, Dayton, Ohio

H. O. ROGERS
Odeon, Durham, Eng.

ANTHONY ROSATO
Playhouse
Great Neck, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

H'W'RD RUTHERFORD
Loew's
Indianapolis, Ind.

WILLIAM SAXTON
Majestic
Perth Amboy, N. J.

AL SCHLEICHER
Lyric, Asbury Pk., N. J.

HAROLD SHAMPAN
Gaumont, Islington, Eng.

A. DOYLE SHELLEDY
Strand
Perth Amboy, N. J.

JACK SIDNEY
Loew's, Baltimore, Md.

E. C. SINNETT
Ritz, Erith, Eng.

D. SMILEY
Del Paso
N. Sacramento, Calif.

CHARLES SMITH
Regent, Brighton, Eng.

T. SMITH
Odeon, Herne Bay, Eng.

GEORGE SNYDER
Paramount
Syracuse, N. Y.

SOL SORKIN
Kaith, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Calif.

S. SPRINGFIELD
Palace, Eltham, Eng.

J. STEWART
Palace, Parkhead, Scot.

L. J. THOMPSON
State
Menominee, Wis.

RALPH L. TULLY
State, Portland, Me.

L. G. WEBSTER
Savoy
Northampton, Eng.

HARRY A. WIENER
Oswego, Oswego, N. Y.

J. W. WILKINSON
Elite
Middlesbrough, Eng.

HARRY F. WILSON
Capitol, Chatham, Can.

J. WRIGHT
Ritz, Belfast, Ireland

Macy's Make Movies Part of Its Program

Want the new movies
to be even better than ever?

Just fill in the card below.
Then it can
keep it in the mail.

Macy's will see that
your card goes right on to
Hollywood's desk.

BUSINESS REPLY CARD
No postage stamp is necessary. It is mailed in the United States.
3c.—POSTAGE WILL BE PAID BY
MACY'S
HERALD SQUARE
NEW YORK 17, N. Y.
CUSTOMER SERVICE DIVISION

PHONE CALL FROM A STRANGER

If you see
an advertisement in
most of the
New York papers
on Thursday, January
1st, you know
what we think of
this Century-Fox's
latest picture.

Please turn
the page, for we
would like to hear your
opinion of it, too.

Back and front covers of Macy's special folder.

When you go to see "Phone Call from a Stranger"

you'll see these people in a picture you liked.
We think you will, too.

After you've seen "Phone Call from a Stranger," won't you please tell us
whether you thought this picture was:

EXCELLENT ☐ GOOD ☐ FAIR ☐ POOR ☐

Will you tell us why?

Name: _____
Address: _____
(If you prefer, you need not sign your name.)

NOT YOUR VIEWS OF "PHONE CALL FROM A STRANGER"

Just fill in the card below. It will be mailed to you in the mail. It will be mailed to you in the mail. It will be mailed to you in the mail.

Inside spread, showing reverse of reply card.

Progress forward in film business has been paced by basic planning which Lynn Farnol laid with Victor Rattner, vice-president of Macy's department store, nine months ago. We had prime examples to report in the Round Table, both directly and indirectly, which show how fundamental this cooperative effort has been in the restoral of New York's film grosses to former levels.

Appreciation of motion pictures is something that has been written, down and off, by all sorts of groups, generally left of center. It's a pleasure to find somebody, and especially the heirs and assigns of Rowland H. Macy, a great merchant and a great showman, to put appreciation at work for practical purposes.

When "Phone Call From a Stranger" was Macy's "Picture of the Month" for February, the store put out 50,000 of the folders shown above, with postage-paid "audience appreciation" cards to confirm their choice. It's pretty extraordinary for a department store to go to these lengths to verify their belief in motion pictures. All this was in addition to double-truck cooperative advertising in twelve metropolitan newspapers. And it takes courage and capital to solicit this sort of reaction and prepay the postage. It wasn't a cheap job of printing, and the folders were inserted in outgoing parcels from the store to obtain wide distribution.

It's too early to ask for a resume of the returns, but we are assured in a note from Mr. Rattner to Charley Einfeld, that the opinions are "overwhelmingly favorable." Only one personal note to Mr. Rattner. In the original newspaper advertising, you said "Phone Call" had quality "to remind you of some of the better European films." We deny any such insidious inference.

—W. B.

Sells Texas To Texans

J. P. Harrison, manager of the Campus and Texas theatres, in our future home town, Denton, Texas, put up a lobby display for "Lone Star" that personalizes, mechanizes and dramatizes the film, selling the basic idea of Texas to local Texans. J. P.'s lobby was completely turned into a western street, with the box office converted into the "State Bank of Austin, Texas" and a livery stable and general store adjoining. The effect of a stage setting, and staff in western costumes must have convinced folks that the picture was laid in Texas. Especially with a name like "Lone Star" and a star like Lone Gable. A special folder, mailed out by the Lone Star Gas Company, was attractive and cost-free to the theatre.

At the Campus, Mr. Harrison is presenting other favorites. Martin and Lewis in "Sailor Beware" and "Room For One More"—not on the same bill. It's worthy of note that the Denton *Record-Chronicle* is very generous with art layouts, giving the two theatres the benefit of full half pages of publicity and pictures as the frosting on their advertising cake. J. P. uses pressbook mats and plenty of white space, but his advertising is not as inspired as his lobby displays. Maybe the boys in the composing room would like a chance to "dramatize, personalize and mechanize" too.

Arnold Gates Boasts Of "Quo Vadis" Run

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, displayed some figures to prove the popularity of "Quo Vadis" at the Stillman. He posted a statement of the 13th all-time-record week, a continuous run of 91 days, a total of 378 showings of the picture. And he says that more than 100 people have been seen reading and re-reading the cast of characters on display.



Gene Autry in person brought the print of his latest picture, "Whirlwind," to "Mickey" Valotta, manager of the Strand theatre, Westfield, Mass., which we call exceptional film delivery at the point of sale. Gene also made a stage appearance and gave the Elk's Lodge 100 passes for distribution to children.

"OPERATION PAPER"

Paramount has undertaken "Operation Paper," with the objective being to cover the nation with posters plugging Cecil B. DeMille's Technicolor special, "The Greatest Show on Earth" in true circus style.

The program calls for the posting in 32 cities of 24,000 one-sheets, 10,500 three-sheets, 8,000 six-sheets and 1,200 twenty-four sheets. This is approximately five times as many posters as ever have been used in advertising a motion picture, and it approaches the methods of the Ringling Brothers-Barnum and Bailey Circus, en route.

Jimmy Stewart, who has just completed a cross-country exploitation jaunt in behalf of the picture, says: "Theatre men I talked to felt that 30% of their ticket sales were attributable to the blanket posting. Everyone commented on the spectacular result."

The impact of this display in key cities will be felt in the surrounding trading areas, and exhibitors will do well to follow suit. After all, you can't buy better display art than 24-sheets, at \$2.40 each.

Taxi Company Uses "Phone Call" Idea

City Hall Taxi Co. (22 cabs—24 hours service) at Fall River, Mass., picks up the Macy technique of proclaiming "Phone Call From a Stranger" in a newspaper ad that runs three-quarters of a page in the *Fall River Herald News*, goes into a rave about the picture, offers a special round trip fare to take parties up to four persons to see the film, from anywhere within the city limits to the Durfee theatre, uses Macy's praise for the film as part of their copy, but we miss enough mention of the theatres, as though they were only incidental. Looks as though the City Hall Taxi Company in Fall River are good showmen.

Expansive Newspaper Tieups For "Rhubarb" in Amarillo

Grady Wilson, manager of the State theatre, Amarillo, Texas, sends an impressive bundle of tear sheets from the *Amarillo Globe Times* to prove the most extensive and expansive newspaper cooperation on a publicity story that we've seen in a long time. The Amarillo papers really got a bang out of "Rhubarb"—the 14-pound cat star of the Paramount picture. Lots of top-of-the-column news, and pictures, to prove that this was really the cat's press opportunity and a showman's dream. Contest to find a local "Rhubarb" equal to the Hollywood variety brought terrific response.

Big Street Ballyhoo

Pat Grosso, publicist for RKO Theatres in Brooklyn and Queens, went all out in his tieup with the U. S. Army Recruiting Service as exploitation for "The Tanks Are Coming," with six fully-manned tanks on the streets.

Fox Offers New Help

Charley Einfeld's staff of showmen's helpers, in a new stunt to boost box office business for their customers, are getting out a different kind of a merchandising manual, effective with "Belles on Their Toes"—the upcoming successor to "Cheaper by the Dozen." Folder is dubbed a "Merchandising Review" and it will supplement and probably precede the pressbook, taking advantage of first-runs and previews in sounding out promotion plans.

Managers may receive it upon application to exchange, and salesmen will carry it, to describe merchandising methods that are current and coming on new attractions. Prepared well in advance, it has the virtue of thinking ahead in plans that will bear fruit for subsequent run theatres, while making full use of early efforts. Production information that will lead to promotion in the field, and exploitation suggestions laid down when the picture struck the desks of the home office staff, are combined with highlights of the art work that will be available. Intended for the man who looks ahead, it is keyed to the 20th Century-Fox's policy of a full year's program, well thought out and applied at the point of sale.

Sells His Movies By The Picture-Frame

Herb Rubinstein, manager of Wometco's Northwest area neighborhood theatres in Miami, sold "The Lady From Texas" at the Center through the use of a novel herald, to which he attached a cutting of motion picture film, with the message, "It takes 145,000 of these frames of film to bring you this laugh-loaded comedy." Audience reaction was that the folks appreciated having a "real piece of film," and we note in the sample that Herb gave them a clip of an advance trailer.



Jerry Baker, manager of RKO Keith's theatre, Washington, arranged an appearance of the University of Michigan Glee Club at the same time the group was featured in a short film on the screen, "Songs of the Campus," which made a tieup with the National Press Club in the Club auditorium.

Helbros For Cancer Fund British Round Table

A three-cornered tieup between Paramount, Helbros Watches and the Damon Runyon Cancer Fund will result in plugging for pictures and the raising of funds through Walter Winchell's national radio program. Posters, for dealer use, display a lineup of Paramount stars, active in the drive, instructing both the theatre manager and the merchant on how to create "Cancer Watchmen" and obtain support for the Runyon Memorial Fund.

Cooperative ad mats and counter displays are ready for dealer use, carrying pictures of Betty Hutton, Bob Hope and others, and with their message to the public in the cancer drive. Designed in the colors of the Fund, the material, including small buttons to be given to donors, are attractive and different from the routine in such matters. The package prepared for both store and theatre contains everything that either party to the transaction needs to put over the slogan, "Be a Cancer Watchman!"

First Class Mail From Filmack

By fast mail from Chicago, comes Filmack's new catalogue of special things and stuff for drive-in theatres, new ideas for a new season, coming up. What Irving Mack has really done is to put into words, on your screen, all the new ideas for building business in the great outdoors, this coming summer. All theatres under the stars can read, and profit, by starting at page one and going right through to page sixteen, with ideas alphabetical, geographical and original, but always beneficial to the cause of showmanship, at the point of sale.

In Connecticut Newspapers

Nick Brickates, at the Warner Garde, New London, and Sal Adorno, Jr., of Adorno-Middletown Theatres, among those plugging "Room for One More."



David Griesdorf, general manager of Odeon Theatres (Canada), at Toronto, presents the championship trophy in the 13-week J. Arthur Rank Better Business and Showmanship Contest to Round Table member, Elliott Brown, manager of the Odeon Victoria theatre, Victoria, B. C., who was honored at a testimonial luncheon.

Q HAROLD SHAMPAN, manager of the Gaumont theatre, Islington, submits evidence of his expansive campaign on "The Day the Earth Stood Still"—which would rate a prize in the contest being concluded at the 20th Century-Fox home office in New York. Very complete, very impressive, and supported by photos for our next British picture page. . . .

And L. G. WEBSTER, manager of the Savoy cinema, Northampton, another whose campaign for "An American in Paris" is supported by pictures as evidence of his showmanship. He also shows nice handling of his ABC Minors Matinee. . . . JOHN W. WILKINSON, manager of the Elite cinema, Middlesbrough, distributed a fine souvenir programme for "Tales of Hoffman"—a fine British color printing job with a silver cover, much better than anything we've seen on this side of the water. It went to those attending the preview, who received engraved invitations, and a greeting by the Mayor and Mayoress. . . . J. B. HUDSON, manager of the Savoy, Croydon, among British managers who are giving special handling to "The Magic Box"—a film story of William Friese-Greene, and the early history of the cinematograph. In the 1890's, the inventor was a familiar figure in Croydon, and the picture rated a big newspaper story. . . . J. W. ELLIS, manager of the Odeon theatre, Chester, sends his campaign on "David and Bathsheba" and says, "For once I had no reason to grumble about press reports"—the critics liked the picture. The promotion included all kinds, from coloring contests to the cooperation of the clergy, and the renters provided three 48-sheets for posting. . . . L. D. REEVES, manager of the Central cinema, Kidderminster, had a rough-riding cowboy on a bicycle with a horse's head, as street ballyhoo (if you know what we mean). Got a picture to prove it! . . . B. IAN CRAIG, manager of the Odeon theatre, Cardiff, submits pictures and proof of his showmanship with such pictures as "Woman in Question" and "The Jackpot." . . . A. ATKINSON, manager of the Gaiety cinema, Leeds, sent out personal letters of praise for "Tales of Hoffman" as a special attraction. . . . CHARLES SMITH, manager of the Regent theatre, Brighton, shows the exploitation of pictures in his resort city by the sea. . . . H. GENT, manager of the Royal Hippodrome, Liverpool, reports merchant tieups for "David and Bathsheba." W. E. P. LAMBERT, manager of the Odeon, Farncombe, details his exploitation for "Annie Get Your Gun," and sends a picture of his Staff Party. . . . C. DRYSDALE, manager of the Capitol, Leith, had Boy Scouts to see "Where No Vultures Fly"—an adventure animal film. . . . R. W. PARKER, manager of the Regal, Torquay, had publicity for special Pathe News pictures of the rescue of the crew of the Liberty, half an hour after getting the exclusive news film. . . . E. O. SINNOTT, manager of the Ritz, Erith, used ingenious street ballyhoo for "Lullaby of Broadway." . . . H. O. ROGERS, manager of the Odeon theatre, Bishop Auckland, had the Civil Defense Corps as sponsors for "Rommel, the Desert Fox." . . . SAM SPRINGFIELD, manager of the Palace cinema, Eltham, had distinguished guests on personal appearance tour for "Lady Godiva Rides Again."

Q HERBERT J. FLETCHER, manager of the Regal cinema, Streatham, landed news stories in the *South London Press* and the *Streatham News* with his exploitation of "Lady Godiva Rides Again." It seemed that Bert had a "Lady Godiva"—none other than the star of the picture—making a personal appearance tour, so he held a contest to find her a horse! The Horse Show was held in the theatre car park, and a local dairy company won, with a white charger. On account of the inclement weather, "Lady Godiva" rode, this time in fur-lined boots and overcoat, which also made the news. . . .

F. MOORE, manager of the Gaumont cinema, Harrogate, had the cooperation of the National Savings Committee in placing a series of thirty posters for "I Want You." . . . ROBERT F. BURGESS, manager of the Rex cinema, Romford, is a new member of the Round Table, who writes the most extraordinary hand that we receive in all our mail from around the world. . . . K. HUGO, assistant manager of the Gaumont cinema, Finchley, booked "Two Tickets to Broadway" and used facsimile tickets as giveaways. . . . MISS E. M. HOLBROUGH, assistant manager at the Palace cinema, Birmingham, distributed 3,000 collars for milk bottles through a local dairy company, as advertising for "Appointment With Venus." . . . J. WRIGHT, assistant manager of the Ritz cinema, Belfast, had important publicity in the *Ulster Post* for "Captain Horatio Hornblower." . . . T. D. HAINGE, manager of the Odeon, Birmingham, joins the Round Table, with his "first baby" contest for "The Blue Veil," which awarded a fine pram to a nice young couple. . . . A. R. TATE-LOVEY, manager of the historic Vogue Repertory cinema, Romford, which occupies a building 100 years old, had a front-page newspaper story of his discoveries in obtaining publicity for a tiny theatre, steeped in tradition. . . . J. D. SCARFIELD, manager of the Odeon theatre, Deal, happy with his dignified presentation on stage of the Freedom of Deal to the Rt. Hon. Winston Churchill, and an oppositely undignified "Fancy Pants Ball" which he held as exploitation for the Bob Hope picture, both in our mail. . . . A. M. CARPENTER, manager of the Odeon theatre, Manchester, renews his contact with the *Herald* and sends examples of his showmanship, in the exploitation of "Another Man's Poison." . . .

ROBERT ED. BURNETT, manager of the Assembly Rooms, Leeds, used an usher in slouch Trilby hat and scarf as street ballyhoo for "The Provoker." . . . R. L. COOK, manager, and R. G. Crabb, assistant, at the Savoy cinema, Swindon, employed a street photographer to make pictures of passersby for "Young Wives' Tale." . . . J. STEWART, manager of the Picture Palace, Parkhead, used window displays for "Capt. Horatio Hornblower." . . . H. F. CRANE, manager of the Astoria cinema, Birmingham, boosted Clifton Webb's bow ties as promotion for "Mr. Belvedere Rings the Bell." . . . S. E. PASCOE-WILLIAMS, manager of the Ritz cinema, Woking, entertained a Golden Wedding couple who had never seen movies. . . . WILLIAM SMITH, trainee manager at the Ritz cinema, Wigan, is a new member of the Round Table who aims to be a good showman, and proves his qualifications.

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"What the Picture did for me"

Astor

LAST OF THE MOHICANS: Randolph Scott, Binnie Barnes—This town likes action and this classic Indian fighting picture did well for me. Randolph Scott is a favorite here, too. Most of the Astor product that I have played have been satisfactory and remunerative. Played Thursday, Friday, January 17, 18.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

Columbia

DEATH OF A SALESMAN: Fredric March, Mildred Dornick—After viewing it in first run in Cincinnati, must conclude that it will be "slow death" for small town or average neighborhood that played it.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

FLAME OF STAMBOUL: Richard Denning, Lisa Ferraday—Very good little program picture for double bill. Had several nice comments on it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

M: David Wayne, Howard Da Silva—This was an excellent picture of its type.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RIDIN' THE OUTLAW TRAIL: Charles Starrett, Smiley Burnette—Very good western. Pee Wee King and his Golden West Cowboys were in this. Would like to see them in more westerns. They're popular in this section.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TEN TALL MEN: Burt Lancaster, Judy Lawrence—Good Foreign Legion action-packed Technicolor production. Almost broke even on this one, so that means better than average business. Played Tuesday, Wednesday, Thursday, February 19, 20, 21.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Metro-Goldwyn-Mayer

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh, Bruce Bennett—Excellent picture! Bruce Bennett had a very good role in this. He was one of the stars who visited here on the Movietone tour and all my people were very much impressed with their appearance. Sure hope we can have more stars stop here on the Movietone tour this year. Would also like to see Bruce Bennett in more pictures.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TEXAS CARNIVAL: Esther Williams, Red Skelton, Howard Keel—One of MGM's usual lush Technicolor musicals. This one drew better for me than some of the others. Maybe it was Red Skelton. Esther Williams does not do enough swimming to suit me, but if the customers would rather watch Red's zany doings, who am I to complain? Played Tuesday, Wednesday, January 22, 23.—Adaline Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

Monogram

BLUES BUSTERS: Leo Gorcey, Huntz Hall—This held the interest of teen-agers and small fry. Did about average for the series. Played Friday, Saturday, February 15, 16.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SIERRA PASSAGE: Wayne Morris, Lola Albright—A very good action picture that has a new twist. Terms were fair, so we had some left over. The customers were satisfied, and there were more the second day than the first, which is always good news to a showman. Played Thursday, Friday, December 6, 7.—Adaline Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

Paramount

CROSSWINDS: John Payne, Rhonda Fleming—Good

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

adventure epic in color. Did average business. Played Sunday, Monday, February 10, 11.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

DETECTIVE STORY: Kirk Douglas, Eleanor Parker—Well produced, but too "heavy" for the neighborhood and small town patron—result, lost money on it. Played Tuesday, Wednesday, Thursday, February 12, 13, 14.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MY FAVORITE SPY: Bob Hope, Hedy Lamarr—A good comedy, but disappointing at the box office. Maybe we should have double billed it, yes?—Played Sunday, Monday, February 17, 18.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MY FAVORITE SPY: Bob Hope, Hedy Lamarr—One of the best ever for Bob Hope—it's a scream! Played Sunday, Monday, February 17, 18.—Ken Gorham, Town Hall, Middlebury, Vt.

Republic

ARIZONA COWBOY, THE: Rex Allen, Teala Loring—Another western that is different, and the older kids liked Rex Allen. Did below average business in this small town. Played Wednesday, Thursday, February 20, 21.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SAILORS ON LEAVE: William Lundigan, Shirley Ross—This has a lot of laughs that will tickle the kids and teen-agers. Did below average in this small town. Played Wednesday, Thursday, February 20, 21.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Snader

WOODEN HORSE, THE: Leo Genn, David Tomlinson—I recommend this one very highly. The students enjoyed it 100% and I think it would be good in most all locations, even though it is British. Played Wednesday, Thursday, February 6, 7.—Ken Gorham, Town Hall, Middlebury, Vt.

Twentieth Century-Fox

AS YOUNG AS YOU FEEL: Jean Peters, David Wayne, Monty Woolley—This is thorough entertainment for all groups. The folks who stayed at home on this one really missed something. We did slightly below average Sunday business on this one. Played Sunday, Monday, Tuesday, February 17, 18, 19.—Tom Poulos, Paonia Theatre, Paonia, Colo.

FIXED BAYONETS: Richard Basehart, Michael O'Shea—Very exciting, well made, many good comedy lines, and in fact, very good entertainment. Played Sunday, Monday, February 24, 25.—Ken Gorham, Town Hall, Middlebury, Vt.

FROGMEN, THE: Richard Widmark, Dana Andrews—A good picture which was liked by those who saw it. Did below average business in this small town. Played Sunday, Monday, Tuesday, February 17, 18, 19.—Tom Poulos, Paonia Theatre, Paonia, Colo.

GIRL ON THE BRIDGE, THE: Hugo Haas, Beverly Michael—For a class "B" picture, it is excellent. The acting is fine and holds you on the edge of your seat constantly. Played Thursday, Friday, February 21, 22.—Ken Gorham, Town Hall, Middlebury, Vt.

I'D CLIMB THE HIGHEST MOUNTAIN: William Lundigan, Susan Hayward—Played late through no

fault of ours. A fine feature but we lost money on it. Played Tuesday, Wednesday, Thursday, February 19, 20, 21.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

I'LL NEVER FORGET YOU: Tyrone Power, Ann Blyth—My patrons were terribly disappointed in this picture—very hard to follow. But as always, a few thought it very good. Played Thursday, Friday, February 14, 15.—Ken Gorham, Town Hall, Middlebury, Vt.

United Artists:

ANOTHER MAN'S POISON: Bette Davis, Gary Merrill—Bette Davis is still a wonderful actress. She is a candidate for an award, but the picture is gruesome. My patrons just wouldn't come out to see it. Business was far below average. Played Wednesday, Thursday, February 20, 21.—O. Fomby, Paula Theatre, Homer, La.

HE RAN ALL THE WAY: John Garfield, Shelley Winters—Fair picture, but did very poor business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

REIGN OF TERROR (THE BLACK BOOK): Robert Cummings, Arlene Dahl—This held up better than we expected for a Friday and Saturday show. Did below average business in this small town. Played Friday, Saturday, February 22, 23.—Tom Poulos, Paonia Theatre, Paonia, Colo.

WHEN I GROW UP: Robert Preston, Martha Scott—A good picture with lots of human interest and well handled. Did poor business in this small town. Played Friday, Saturday, February 22, 23.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Universal International

APACHE DRUMS: Stephen McNally, Coleen Gray—An exciting Technicolor tale of aroused Apaches and fighting frontiersmen. Box office business slightly above Saturday average. Here again many of the folks in this trade area missed a good bet. Played Saturday, February 23.—Myron E. Kluge, Rainbow, Platte Center, Nebr.

Warner Bros.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—A wonderful family picture, suitable for large and small situations, the kind of picture that will bring back some of the lost patrons. It is a word-of-mouth picture. All favorable comments. Business above average. Played Saturday, Sunday, Monday, February 23, 24, 25.—O. Fomby, Paula Theater, Homer, La.

Serial

Republic

FLYING DISC MAN FROM MARS: Only fair. All Republic serials use up one chapter for a flashback into previous chapters—thereby making a lot of my customers mad! Wonder if this flashback technique of Republic's is an absolute necessity for them to show a profit on serials? If not, please discontinue it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

AMPA Approves Plan for Training of Personnel

The plan of the Associated Motion Picture Advertisers in New York to establish a training school for industry employees who wish to advance in the fields of advertising, publicity and exploitation, was approved last week by the organization's membership at a meeting in New York. Harry McWilliams, president, said that several industry experts in the three promotional fields have volunteered to serve as lecturers at the classes. Plans are to train the aspirants in the mechanics of promotion as well as the fundamentals of exploitation and the writing of publicity material. At the same time, Mr. McWilliams appointed Ray Gallagher, advertising manager of *Motion Picture Herald*, chairman of the 1952 nominating committee which soon will draw up a slate of officers. Other members of the committee are Howard LeSieur, Francis Winikus, Ray Gallo, Vivian Moses, Chester Friedman and Martin Starr.

USO Camp Shows Played To 1,085,275 in 1951

United Service Organization camp shows last year entertained 1,085,275 persons in 1,629 performances in Korea, the Far East, Alaska, Europe and other stations, according to the annual report released at a meeting last week at the Waldorf-Astoria in New York. At the same time, USO clubs entertained members of the armed forces and their families some 33,000,000 times. The organization operated on a budget from February 1, 1951, to October 31, 1951, of \$2,604,992, of which \$19,000 remained when the new fiscal year began November 1. To meet the vastly increased services this year—including 100 new service clubs requested by the Defense Department, a budget of \$13,600,000 is being raised.

DeMille's "Show" Gets Big Radio, TV Promotion

Pre-selling efforts on behalf of Cecil B. DeMille's "The Greatest Show on Earth" have been spearheaded by what Paramount officials described as "one of the most concentrated and effective radio and television campaigns in industry history." Involving stars Betty Hutton, James Stewart and Charlton Heston, as well as Mr. DeMille, the campaign was kicked off in New York with appearances by those personalities on a total of 53 radio and television shows, 24 of which went coast-to-coast. The officials thus estimate that the film was sold 24 times to an audience estimated at 72,000,000. One of the most effective promotions of the New York campaign centered around Milton Berle's TV show, which used "The Greatest Show on Earth" as the theme for an entire program.

Plan Carolina Drive-in

Construction has begun on a new 500-car drive-in in Monroe, N. C., to be owned and operated by C. H. Faw, Charlotte, and R. A. Goodman, Monroe. Opening date is expected to be about March 15.

Short Product in First Run Houses

NEW YORK—Week of Mar. 3

CAPITOL: Whose Kitten Who... Warner Bros.
Memories of Famous Hollywood Comedians Columbia
 Feature: The African Queen United Artists
CRITERION: Olympic Elk RKO Radio
 Feature: Snow White and the Seven Dwarfs RKO Radio
GLOBE: Gift Wrapped Warner Bros.
 Feature: Hoodlum Empire Republic
MAYFAIR: Paris—New York... Warner Bros.
 Feature: Sailor Beware Paramount
PARAMOUNT: Smugglers Beware Warner Bros.
Bicycle Thrills Columbia
 Feature: This Woman Is Dangerous Warner Bros.

RIVOLI: Woody Woodpecker (1 Time Gallops On) Universal
 Feature: Viva Zopala! 20th-Fox

ROXY: Papa's Day of Rest 20th-Fox
 Feature: 5 Fingers 20th-Fox

WARNER: Dutch Treat in Sport Warner Bros.
 Jungle Terror Warner Bros.
 Foxy by Proxy Warner Bros.
 Feature: Bugles in the Afternoon Warner Bros.

CHICAGO—Week of Mar. 3

CHICAGO: Playmates of the Sea Paramount
 Hollywood Honeymoon RKO Radio
 Feature: Room for One More Warner Bros.

ZIEGFELD: American Boy Singers RKO Radio
 Feature: Rashomon RKO Radio

Guild Circuit to Run 205 March of Time Films

Guild Enterprises, which operates three theatres in New York and one in New Jersey, has contracted for the entire 205 issues of the March of Time's "History in the Making" series. According to Norman Elson, president of Guild Enterprises, excellent response to previous showings of old March of Time films was responsible for the circuit now "going ahead with the largest single deal in Embassy's 25 years of operation." Embassy Theatres now will be playing The March of Time on a twice-a-week change for over two years. It was Mr. Elson who made the original deal with the March of Time, soon after the latter organization had announced that it was halting production. The Embassy houses then contracted for the first 75 issues of the series.

18 Memphis Theatres Fix Student Rates

A new reduced admission rate for teenage junior and senior high school students has been announced jointly by 18 Memphis theatres. The reduction in admission is around 40 per cent with the prices varying according to adult admissions. Each student must have an identification card furnished by the theatres. Theatres taking part are: Summer drive-in, Skyvue drive-in, Roxy, Rosemary, Normal, Malco, Memphian, Madison, Lucinn, Linden, Circle, Lamar drive-in, Hollywood, Idlewild, Crosstown, Bristol, Airway and Bellevue drive-in.

Ads Build Budding Screen Performers

Cognizant of the need to bring new screen personalities to the attention of the public, Harris-Voeller Theatres of Burley, Idaho, last week did its bit by taking a full-page ad in the *Reminder*, the local advertising medium which has a circulation of about 3,800. Most of the page was given over to headshots of budding screen players, taken from a Twentieth Century-Fox trade ad. With each of the 18 new faces shown was a mention of the next picture he or she would

appear. The page was headed "New Stars on the Horizon—Learn their names and faces... see their pictures at the Burley, Orpheum and Alfresco Theatres."

Urge New York Drive-ins Cooperate in Advertising

New York state drive-in theatres this spring should have a cooperative institutional advertising campaign, the drive-in theatres section of the Albany Theatre Owners of America unit will propose at a meeting there shortly. Harry Lamont, temporary chairman, said in disclosing the idea, he would like to see the countryside covered with announcements worded: "Drive-ins Are Now Open." He added that if 40 drive-in theatres in his district cooperated, they could reduce the cost of one-sheets from approximately \$17 to \$4. He also believes the exhibitors could use two and three-sheets.

Cleveland First Runs Raise Admissions

Following the lead of deluxe neighborhood runs, Cleveland's first-run downtown houses are raising their admission prices. A majority of the top neighborhood houses now are charging 55 cents. This week the RKO Palace advanced evening and weekend prices five cents to 80 and 85 cents, respectively, a scale previously adopted by Warners' Allen and the Hippodrome. Frank Murphy, Loew's division manager, has announced that he is studying the scale and probably will follow suit. All of the houses are maintaining the 55-cent morning and 60-cent matinee prices.

Buffalo Houses Merge

Merger of the Mercury and Cinema theatres, Buffalo, into a new firm to be known as Mercury-Cinema, Inc., has been announced by Dewey Michaels, operator of the Mercury, and Maurice Slotnick and Philip Cohen, Rochester, operators of the Cinema. The company also will operate the Cinema in Rochester and the Midtown in Syracuse. Officers of the company are Mr. Michaels, his son James W. Michaels, Mr. Slotnick and Mr. Cohen.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 116 attractions, 5,134 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	25	84	15	2	—
Adventures of Captain Fabian (Rep.)	—	—	—	1	3
An American in Paris (MGM)	13	43	24	32	9
Angels in the Outfield (MGM)	1	11	45	39	9
Anne of the Indies (20th-Fox)	—	8	25	29	11
†Another Man's Poison (U.A.)	—	2	1	1	—
Bannerline (MGM)	—	—	3	5	17
Barefoot Mailman, The (Col.)	3	11	11	2	1
Behave Yourself (RKO Radio)	—	5	31	23	14
Bend of the River (U.I.)	4	1	3	—	—
Blue Veil, The (RKO Radio)	19	55	18	2	—
Bright Victory (U.I.)	—	2	9	7	8
Callaway Went Thataway (MGM)	2	7	19	16	5
†Calling Bulldog Drummond (MGM)	—	—	—	1	4
Cave of the Outlaws (U.I.)	1	5	5	11	3
Christmas Carol, A (U.A.)	—	—	3	—	4
Cimarron Kid, The (U.I.)	—	24	3	2	1
Close to My Heart (W.B.)	—	15	32	14	4
Come Fill the Cup (W.B.)	—	—	8	16	23
Crosswinds (Para.)	1	12	23	7	2
Darling, How Could You! (Para.)	—	1	—	16	14
David and Bathsheba (20th-Fox)	50	14	6	1	—
Day the Earth Stood Still, The (20th-Fox)	2	24	40	35	7
Decision Before Dawn (20th-Fox)	—	1	12	17	3
Desert Fox, The (20th-Fox)	4	32	40	19	2
Defective Story (Para.)	2	15	19	11	2
Distant Drums (W.B.)	23	21	20	8	—
Double Dynamite (RKO Radio)	—	—	3	23	12
Drums in the Deep South (RKO Radio)	—	3	14	6	3
Elopement (20th-Fox)	—	10	15	17	4
Five (Col.)	—	2	3	—	—
Fixed Bayonets (20th-Fox)	1	5	19	11	11
Flame of Araby (U.I.)	—	12	10	17	—
Flight to Mars (Mono.)	2	2	3	2	1
*Force of Arms (W.B.)	—	6	37	36	15
Fort Defiance (U.A.)	—	4	11	4	—
Girl on the Bridge (20th-Fox)	—	—	—	3	2
Golden Girl (20th-Fox)	—	5	28	47	15
Golden Horde, The (U.I.)	1	9	24	28	9
Harlem Globetrotters, The (Col.)	1	3	3	2	—
Here Comes the Groom (Para.)	17	36	40	9	19
Honeychile (Rep.)	1	7	8	2	4
Hong Kong (Para.)	—	1	7	4	2
Hotel Sahara (U.A.)	—	—	2	2	2
I'll Never Forget You (20th-Fox)	—	—	11	8	5
I'll See You in My Dreams (W.B.)	10	18	37	4	1
†Invitation, The (MGM)	—	—	3	4	1
It's a Big Country (MGM)	1	3	3	6	3
Japanese War Bride (20th-Fox)	—	—	7	3	—
Jim Thorpe—All American (W.B.)	—	6	30	34	9
Journey Into Light (20th-Fox)	—	—	1	4	8
*Lady and the Bandit, The (Col.)	—	—	2	—	7
Lady from Texas, The (U.I.)	—	1	18	12	4
Lady Pays Off, The (U.I.)	—	2	6	12	3
Lavender Hill Mob, The (U.I.)	5	1	2	—	—
Let's Make It Legal (20th-Fox)	1	4	16	30	10
Light Touch, The (MGM)	—	—	2	5	5
*Little Egypt (U.I.)	1	10	30	10	11
Lone Star (MGM)	4	3	4	—	—
Love Nest (20th-Fox)	—	1	13	23	31
†Magic Carpet, The (Col.)	1	—	—	2	1
Man in the Saddle (Col.)	2	12	9	4	3
Men with a Cloak (MGM)	—	1	1	17	25
†Meet Danny Wilson (U.I.)	—	—	1	—	8
Millionaire for Christy, A (20th-Fox)	—	4	13	40	19
Mob, The (Col.)	—	4	12	22	4
Model and the Marriage Broker, The (20th-Fox)	—	2	9	14	2
*Mr. Imperium (MGM)	—	—	4	6	24
My Favorite Spy (Para.)	8	17	27	6	—
No Highway in the Sky (20th-Fox)	—	1	8	29	25
On Dangerous Ground (RKO Radio)	—	—	1	3	1
Painting the Clouds with Sunshine (W.B.)	1	30	51	45	3
Pandora and the Flying Dutchman (MGM)	—	5	11	5	—
People Against O'Hare (MGM)	1	3	11	46	17
People Will Talk (20th-Fox)	1	17	36	39	5
†Phone Call from a Stranger (20th-Fox)	—	3	1	—	—
Place in the Sun, A (Para.)	15	55	21	33	—
†Quo Vadis (MGM)	5	1	—	—	—
Racket, The (RKO Radio)	5	13	13	9	19
Raging Tide, The (U.I.)	—	1	4	13	4
Red Badge of Courage, The (MGM)	—	7	13	8	6
Red Skies of Montana (20th-Fox)	—	—	—	4	—
†Retreat, Hell! (W.B.)	1	3	—	—	—
Reunion in Reno (U.I.)	—	1	4	4	13
Rhubarb (Para.)	—	11	32	28	8
Room for One More (W.B.)	5	13	4	—	—
Sailor Beware (Para.)	17	3	—	—	—
Saturday's Hero (Col.)	—	17	29	20	7
†See Hornet, The (Rep.)	1	1	2	2	—
Silver City (Para.)	—	5	25	10	4
Slaughter Trail (RKO Radio)	—	1	8	10	7
Starlift (W.B.)	3	34	49	22	5
Strange Door, The (U.I.)	—	—	—	5	1
Streetcar Named Desire, A (W.B.)	9	3	—	1	—
*Strip, The (MGM)	1	—	25	23	13
Submarine Command (Para.)	1	8	18	17	7
Sunny Side of the Street (Col.)	—	5	10	5	1
*Tall Target, The (MGM)	—	5	7	7	13
Tanks Are Coming, The (W.B.)	1	17	40	19	23
Tembo (RKO Radio)	4	1	—	—	—
Ten Tall Men (Col.)	1	25	9	—	—
Texas Carnival (MGM)	17	72	18	—	—
*That's My Boy (Para.)	47	45	20	7	—
†This Woman Is Dangerous (W.B.)	—	—	—	4	—
Thunder on the Hill (U.I.)	—	3	16	10	12
*Tomorrow Is Another Day (W.B.)	—	—	6	17	8
Too Young to Kiss (MGM)	4	55	42	6	—
Two Tickets to Broadway (RKO Radio)	1	18	38	17	3
Unknown Man (formerly Behind the Law) (MGM)	—	1	—	10	5
*Warpath (Para.)	—	2	53	18	6
Weekend with Father (U.I.)	—	5	13	10	2
Well, The (U.A.)	—	6	2	2	3
Westward the Women (MGM)	15	48	4	—	—
When Worlds Collide (Para.)	2	7	25	19	16
Wild Blue Yonder (Rep.)	9	11	14	9	1
*You Never Can Tell (U.I.)	—	1	5	4	7

The Product Digest

Steel Town

U-I—Making Steel

The manufacture of steel is a fascinating, and, to an extent, an awe-inspiring business, especially to the uninitiated. When that gigantic enterprise forms the background of a motion picture, and when the picturization thereof is done at a real steel mill and in color by Technicolor, there emerges automatically a most salable item of screen merchandise.

For exhibition purposes, the theatre man herein has the most personable Ann Sheridan, whose red-headed beauty is done right by with color, and John Lund and Howard Duff, who compete for the Sheridan sweepstakes. From a story by Leonard Freeman, Gerald Drayson Adams and Lou Breslow have fashioned a screenplay which is largely routine in basic theme and development, although lively dialogue tends to counteract the stereotyped aspects of the narrative.

George Sherman has kept his story moving along conventional lines of conflict between Lund and Duff, as the former, nephew of a steel baron, comes to the mill to learn the business, meets and falls in love with Miss Sheridan and runs afoul of Duff, steel worker and boy friend of Miss Sheridan. Conflicts arise romantically, of course, and in the mill, when Lund, assuming to Duff's furnace, causes the latter's team to lose the big prize for production. Lund's failure was caused by an effort to save Miss Sheridan's father, elderly steel worker, following a heart seizure, a fact of which Duff was unaware.

The climax comes when Lund performs a daring rescue of the old man when, following another attack, he falls into a bucket about to receive molten metal, and Lund, riding a huge overhead crane, reaches him in time. Lund thus proves himself to Duff, and of course, to Miss Sheridan.

Every opportunity is taken to put the color cameras on the huge steel mill in operation, with fascinating results. The film was shot at the Kaiser steel mill in California, and will receive the benefits of an elaborate exploitation campaign wrapped around the Kaiser operations. Leonard Goldstein produced.

Reviewed in New York projection room. Reviewer's Rating: Good—CHARLES S. AARONSON.

Release date, March, 1952. Running time, 86 minutes. PCA No. 15672. General audience classification.

"Red" McNamara Ann Sheridan
Steve Kostane John Lund
Jim Denko Howard Duff
James Best, Eileen Crowe, William Harrigan, Chick Chandler, Nancy Kulp

Flesh and Fury

U-I—Deaf Mute Boxer

Here is a boxing story with a real twist. A deaf mute is a fine boxer because he can concentrate. When an operation restores his hearing, it confuses him. The silliness and evil

"FAR HORIZONS" TRAILER WITH BIG PLUS VALUES

Universal-International has produced, and offers free to all exhibitors, a five-minute Technicolor subject, "Far Horizons," which fundamentally is a promotional item for the company's "Bend of the River," but becomes at the same time a most worthy example of the utilization of the screen to sell the screen in general. Beautiful scenic effects shot in near and far corners of the world blend readily into scenes of the magnificent country which formed the location for "Bend of the River." Wisely divulging only a little of the technique involved, the subject, done in Oregon by Robert Faber, shows the film company on location, at work and rest, the manner in which a sequence is rehearsed, then as shown in the picture. It reaches far beyond the conventional trailer, and becomes institutional material of the highest order.—C.S.A.

he hears also frighten him, and he almost loses the title bout. The blow that once again makes him deaf makes him champion.

That's the interesting and suspenseful story. But there is more to it. There is Tony Curtis, who can box and who does a fine job of acting, both as a mute and as one who learns to talk and to hear. In fact, the picture gives a handsome Curtis for the women, and a skillful, fighting Curtis in some very convincing fight scenes for the men.

As a girl who makes the rising young deaf mute her meal ticket, and is a queer, twisted thing herself, Jan Sterling is as sleekly vicious as it is possible to be. She makes audiences hate her. And, as her opposite number, the bright and sweet girl who sees the spirit within the mute, Mona Freeman is ideal. Wallace Ford gives a fine characterization of the fight manager, sharp, cynical, innately decent. Another good performer is Connie Gilchrist, as his wife, tough, shrewd and earthy.

Bernard Gordon's script from William Alland's story, has pathos, comedy, romance and

action, and its dialogue falls just right. Leonard Goldstein produced, and the direction was by Joseph Pevney. Portraying a special field of endeavor, this picture may in certain sectors have limited appeal, the exhibitor should realize.

Seen at a New York neighborhood house, in which the audience laughed at the right time, and applauded the hero's better moments. Reviewer's Rating: Good.—FLOYD STONE.

Release date, March, 1952. Running time, 83 minutes. PCA No. 15697. General audience classification.
Paul Callan Tony Curtis
Sonya Bartow Jan Sterling
Ann Hollis Mona Freeman
Jack Richardson Wallace Ford
Mrs. Richardson Connie Gilchrist
Katherine Locke, Joe Gray, Ron Jargrave, Harry Guarding, Harry Shannon, Harry Raven, Ted Stanhope

Royal Journey

UA-National Film Board

—Elizabeth and Philip

As the first full-length pictorial record of the historic visit to this continent of the then Princess Elizabeth and Prince Philip, "Royal Journey," produced by Canada's National Film Board and released through United Artists, should for this reason alone prove an unusual and profitable attraction in any situation.

However, the film is much more than the mere recounting in chronological sequence of the royal tour, in that it has production values that provide a full measure of colorful and often exciting entertainment. One of the big attractions of "Royal Journey" is the excellent result obtained with the use of the new Eastman color process. The hues are gentle and easy on the eyes, and everything from the snow in the Laurentian Mountains to the pageantry, pomp and circumstance around the War Memorial in Ottawa, are captured by the camera with a maximum of effect and minimum of distraction. Osmond H. Borradaile, director of photography, deserves credit for a job well done.

"Royal Journey" also concerns itself with doing a faithful and accurate reporting job, both from a factual and human interest point of view. As the couple moves through Canada and on to Washington, the various narrators are heard in accents typical of the area (e.g., a French-Canadian dialect in Quebec, Scottish burr in the Maritimes) describing the welcome by the children, military, government officials, constantly surrounded by the colorful red-coated "Mounties."

Not neglected, however, are such human touches as Philip helping Elizabeth with her coat, her hand nervously grasping his as she has to endure another round of handshaking, her smiling graciousness and seriousness, and the like.

The exhibitor who runs this film should be prepared to do a full-scale exploitation job, and the fact that Elizabeth has now become queen should certainly be of help in his campaign. The producer was Tom Daly, director David

(Continued on following page)

SHOWMEN'S REVIEWS

ADVANCE SYNOPSSES

SHORT SUBJECTS

THE RELEASE CHART

COMPANY CHART

SHORT SUBJECTS CHART

(Continued from preceding page)

Baird, and director of the fine musical score, Louis Applebaum, all members of the Film Board.

Reviewed at the Guild 50th Street theatre in New York. Reviewer's Rating: Very Good.
—CHARLES J. LAZARUS.

Release date, March 15, 1952. Running time, 47 minutes. PCA No. 15752. General audience classification.

Rose of Cimarron

20th-Fox-Alco—Western Action

"Rose of Cimarron" is a satisfactory Western action film with a standard plot and featuring Jack Buettel, Mala Powers and Bill Williams.

An Alco production released through Twentieth Century-Fox, the film is in Natural Color, produced by Edward L. Alperson and directed by Harry Keller. The action is concentrated on Miss Powers, who plays a tough, hard-riding, straight-shooting girl who had been raised by an Indian tribe after her real parents had been murdered by another group of Indians.

Miss Powers becomes romantically involved with Buettel, the marshal, to whom she has come for help in tracking down a gang of murdering outlaws. When she takes the law into her own hands, shooting down two of the brigands, Buettel is forced to arrest his girl friend. However, the young lady breaks jail with the help of the gang leader and soon there is all kinds of action as the marshal tries to track them down. There is a train robbery where the bandits steal a fortune in gold and then fall out among themselves when they decide not to trust each other. The final sequences are packed with good action as the protagonists of virtue and vice battle each other with fists and guns. Naturally, virtue triumphs.

The screenplay by Maurice Geraghty has injected some good suspense which keeps the film going at a satisfactory pace. The camera work is also up to par. Buettel and Miss Powers perform their acting chores adequately and Williams is properly villainous in the character he portrays.

Reviewed at the 20th-Fox screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, April, 1952. Running time, 72 minutes. PCA No. 15476. General audience classification.
Marshal Hollister..... Jack Buettel
Rose of Cimarron..... Mala Powers
George Newcomb..... Bill Williams
Willie Whitewater..... Jim Davis
Dick Curtis, Lane Bradford, William Phipps, Bob Steele, Alex Gerry, Lillian Bronson, Art Smith, Monte Blue, Alexandra Brunnetti

One Big Affair

U.A.-Bogeaus—Lightweight Farce

A wacky cross-country tour of Mexico by bus, bicycle, ox-cart and foot forms the background for "One Big Affair," during which Evelyn Keyes and Dennis O'Keefe meet, fall in love and make plans to marry after surmounting innumerable inconsequential obstacles. It's standard lightweight farce, brought a little above routine by many casual glimpses of the Mexican countryside where it was filmed.

Miss Keyes, a Pomona school teacher on one of those bus tours timed to the split second, gets tired of looking at ruins 1,000 years old and 900 feet high, nisses the bus at one stop and promptly finds herself in the company of O'Keefe, "30 years old and six feet high." The latter, a high-priced divorce lawyer, is bicycling to Acapulco "to keep out of trouble," which is, of course, just beginning. Before they reach the seaside town, he is accused of kidnapping the girl, becomes the object of a nationwide man hunt and both are adopted by a whimsical Mexican orphan boy.

The furious antics of the stars, assisted by Connie Gilchrist as a schoolmarm, Thurston Hall as the law firm head and Gus Schilling as the ubiquitous tour director, occasionally make the situations genuinely funny; more often, however, they seem contrived. Benedict Bogeous produced and Peter Godfrey directed Leo Townsend's screenplay, adapted by Francis Swann from a story by George Bricker.

Seen at New York screening room. Reviewer's Rating: Fair.—VINCENT CANBY.

Release date, February 22, 1952. Running time, 80 minutes. General audience classification.
Jean Harper..... Evelyn Keyes
Jimmy Donovan..... Dennis O'Keefe
Mary Anderson, Connie Gilchrist, Thurston Hall, Gus Schilling, Jose Torrey, Charles Musqued, Andrew Velazquez

Jungle Jim in the Forbidden Land

Columbia—Weissmuller

Johnny Weissmuller is back to please the action fans in another of the Jungle Jim series, and, as usual, is up to par as he tangles with the wild beasts and human villains. As in all of these films, the forces of good versus evil are aligned in simple fashion, despite the fact that the story is somewhat on the fantastic side. Also presented is an abundance of the standard jungle excitement with Weissmuller in the title role and his pet chimpanzee as his companion.

Produced by Sam Katzman and directed by Lew Landers, the story has virtue represented on the one side by a group that is trying to save a herd of elephants from extinction, and vice on the other side by unscrupulous men who would destroy the animals in order to profit from the sale of the ivory.

Weissmuller is a jungle scout who knows the location of a pass that is important to both sides, but he will not disclose its whereabouts because the territory is inhabited by a dangerous tribe known as the Giant People.

He is a victim of the intrigue of the evil ivory-hunters and is framed on a charge of murder. Clearing himself of this false accusation involves no little difficulty, but Weissmuller accomplishes this feat nevertheless, after he battles with beasts and outwits the bad men. By the time the fadeout comes around, everything turns out just right.

Playing a slight romantic role is Angela Greene, who portrays a young anthropologist. Other parts are taken by Jean Willes, Lester Matthews and William Tannen. Samuel Newman wrote the screenplay.

Reviewed at New York screening room. Reviewer's Rating: Good.

Release date, March, 1952. Running time, 65 minutes. PCA No. 15384. General audience classification.
Jungle Jim..... Johnny Weissmuller
Linda Roberts..... Angela Greene
Dennis O'Keefe..... Jean Willes
Commissioner Kingston..... Lester Matthews
William Tannen, George Eldredge, Frederic Herest, Clem Erickson, Irmgard Helen H. Raschke, William Fawcett, Frank Jaquet

Rodeo

Monogram—Contemporary Western

The rodeo, which may be regarded as the present-day survival of the best features of the Old West, is the setting and principal subject of this production in Cinecolor by Walter Mirisch. The film is rich in the bronc-busting, calf-roping, bulldogging and other actionful exploits of the professional cowhand, on which the rodeo has risen to its present popularity among American institutions of entertainment, which doubtless is recommendation enough for the public that will respond to the title.

Additionally, however, it depicts the rodeo, its men and women, its operation, management, problems and practices, from the inside, so to speak, and these matters, dealt with as parts of the story, are of interest generally as well as for their Western flavor. The story told, although not so spirited or speedy as might have been wished, satisfies the demands of the project.

The screenplay by Charles R. Marion, directed tellingly by William Beaudine, opens on a small town merchant to whom a touring rodeo is in debt for \$1,800 worth of hay and grain, and who sends his daughter, Jane Nigh, to the rodeo grounds to collect the bill. She learns from John Archer and Wallace Ford, rodeo hands, that the promoter of the rodeo has decamped with all the available cash, leaving the performers stranded. Hopeful of recouping the \$1,800, Miss Nigh persuades the performers to enter into a profit-sharing, co-operative deal, appointing her as business manager, and the rodeo goes on from there. Numerous complications and surprises, plus some romance, terminate in a happy solution of the financial problem and a rosy future for the rodeo.

Reviewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, March 9, 1952. Running time, 71 minutes. PCA No. 15476. General audience classification.
Nancy Cartwright..... Jane Nigh
Sam Martin..... John Archer
Wallace Ford, Gary Gray, Frances Rafferty, Sara Hayden, Frank Ferguson, Myron Healey, Fuzzy Knight, Robert Karnes, Jim Bannon, L. Stanford Jolley

ADVANCE SYNOPSIS

ABOUT FACE

(Warner Brothers)

PRODUCER: William Jacobs. DIRECTOR: Roy Del Ruth. PLAYERS: Gordon MacRae, Eddie Bracken. TECHNICOLOR.

MUSICAL. Eddie Bracken, Gordon MacRae and Dick Wesson are upper classmen at Southern Military Institute and just three months away from graduating as lieutenants. All three have girl troubles, with the possible exception of Bracken, also star college pitcher, who has been secretly married and whose wife is expecting a child. The other two are in continual hot water trying to hold on to their girls against the opposition of classmates and trying to keep Bracken in college long enough to graduate and win the big baseball game of the year. All ends happily and Bracken becomes the first father in his class.

THE ATOMIC CITY

(Paramount)

PRODUCER: Joseph Sistrom. DIRECTOR: Jerry Hopper. PLAYERS: Gene Barry, Lydia Clarke.

DRAMA. Lee Aaker, the young son of Los Alamos atomic physicist, Gene Barry, and his wife, Lydia Clarke, is kidnapped by spies who demand as the ransom the secret formula for the H-bomb. Police and the FBI aid in apprehending the criminals whose tracks range from Santa Fe to Los Angeles and back to some Indian ruins not far from Los Alamos. The boy is recovered safely while all the kidnappers are either killed or captured.

SAN FRANCISCO STORY

(Warner Brothers)

PRODUCER: Howard Welsch. DIRECTOR: Robert Parrish. PLAYERS: Joel McCrea, Yvonne DeCarlo.

DRAMA. Joel McCrea, a two-fisted miner, comes to San Francisco, circa 1850, at the urgent request of his friend Onslow Stevens, who runs a newspaper crusading for a cleanup of the town. McCrea takes no interest in the cleanup till he meets Yvonne DeCarlo, beautiful friend of racketeer Sidney Blackmer. He quickly gets involved in love, politics and mayhem, which eventually lead to the establishment of greater law and order.

MARA MARU

(Warner Brothers)

PRODUCER: David Weisbart. DIRECTOR: Gordon Douglas. PLAYERS: Errol Flynn, Ruth Roman.

DRAMA. Errol Flynn, tough, resourceful deep-sea diver, quick to violence, operates a marine salvage business in post-war Manila with Richard Webb, an alcoholic weakling whose beautiful wife, Ruth Roman, has figured in Flynn's past. A tale of a fabulous treasure still aboard a ship sunk in the China Sea leads to the murder of Webb and a rough voyage during which Flynn, Miss Roman and Raymond Burr locate the loot. Burr and Flynn have a falling out, after which Miss Roman convinces Flynn of the error of his violent ways and that the treasure should be returned to its rightful place in a Manila cathedral.

THIEF OF DAMASCUS

(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Will Jason. PLAYERS: Paul Henreid, John Sutton, Jeff Donnell. TECHNICAL COLOR.

DRAMA. Paul Henreid, chief general of the Khalid, John Sutton, who is attacking Damascus, arranges a truce between the city and the attacking forces. Sutton is furious and Henreid escapes to help the Persians in their defense. His decision is prompted to no small extent by his love for the Damascus princess, Helen Gilbert. Under Henreid's leadership, the forces of the city are eventually successful in their fight against the blood-thirsty invaders, leaving Henreid and Miss Gilbert to live happily ever after in the world of Arabian nights.

plete run on the mouse until the tables are turned and Porky gives the pest a dose of his own medicine.

Running time

7 minutes

BATHING BUDDIES (U-I)

Walter Lantz Technicolor Cartune (Reissue) (7324)

Woody Woodpecker tangles with Wally Walrus, who is trying to take a bath in the apartment just below. Woody upsets Wally when he comes down through the drain looking for a lost dime and in the battle that ensues, the house is blown up. Woody finally gets his dime from the top of Wally's head.

Running time

7 minutes

BABY SITTER JITTERS (Columbia)

Stooge Comedy (3406)

Dead broke, the Three Stooges take a baby-sitting job. The boys wear themselves out trying to pacify the cantankerous baby, but succeed only in putting themselves to sleep. The baby's father, who is separated from the mother, steals the child while the Stooges snore. The mother sends them in pursuit of baby. In the midst of the free-for-all with the father, the mother arrives, rushing into her husband's arms.

Running time

16 minutes

LET'S MAKE RHYTHM (RKO)

Musical (Reissue) (23202)

A comedy of errors between a sailor and his girl friend who is a juke box operator is highlighted by the music of Stan Kenton and his orchestra. The Kenton group plays "Artistry in Rhythm," "Down in Chihuahua," "A-Sittin' and A-Rockin'" and "Concerto to End All Concertos." Vocals are by June Christy and The Pastels.

Running time

20 minutes

SUNSHINE SPORTS (Columbia)

World of Sports (3809)

Fair weather fun at the Hollywood Beach Hotel, near Miami, includes water skiing, fancy diving by Earl Clark and some clowning by comic diver Red Wingstrom. There is also tennis and golf, with trick golfer Paul Hahn demonstrating some of his favorite strokes. The subject concludes with a bit of fishing.

Running time

10 minutes

SLIPHORN KING OF POLAROO (U-I)

Walter Lantz Technicolor Cartune (Reissue) (7325)

This Swing Symphony cartoon features Jack Teagarden as trombone vocalist and the voice of Lee Sweetland, baritone. It tells the story of Jackson, shipwrecked on the icy wastes of the far North, and how he becomes famous among the native seals and penguins as the King of Polaroo. His trombone playing "sends" everyone in sight and his jive keeps everyone stepping.

Running time

7 minutes

BIG TOP BUNNY (Warner Bros.)

Bugs Bunny Cartoon (8724)

When Bruno, the acrobatic bear, learns that a rabbit is to be his partner in the flying trapeze act, he swears that no one—especially a rabbit—will share the spotlight with him. The rabbit turns out to be Bugs Bunny, and every attempt Bruno makes to cause Bugs to fall, backfires, with Bruno eventually getting fed up with flying through the air—down, that is.

Running time

7 minutes

AMERICA'S SINGING BOYS (RKO)

Screenliner (24203)

A visit to the Columbus Boychoir School at Princeton, N. J., where all the 60 students must be able to sing as well as excel in academic and other extra-curricular activities. The boys play football and study, but always singing is uppermost. They give hundreds of concerts from coast-to-coast every year, with the proceeds going into a school scholarship fund.

Running time

10 minutes

MEMORIES OF FAMOUS HOLLYWOOD COMEDIANS (Columbia)

Screen Snapshots (4855)

Joe E. Brown conducts a tour down memory lane into the realms of the great comedians of motion pictures. Among those who pass in review, in clips from films and candid footage, are Charlie Chaplin, Zazu Pitts, Laurel and Hardy, W. C. Fields, Jack Oakie, Ben Turpin, Jimmy Durante, the Marx and Ritz Brothers, Burns and Allen, Joe Penner, Abbott and Costello, Jack Benny, Joan Davis, Bob Hope and many others.

Running time

10 minutes

SHORT SUBJECTS

PHONY CRONIES (Columbia)

Comedy Favorite (Reissue) (3436)

Comedians Ed Brendel and Tom Kennedy get a call in the dead of night to bring their express truck to a spooky museum. A gang of crooks meets them at the museum. After a series of chases and narrow escapes, the boys thwart the gang's plan to steal a valuable Buddha.

Running time

17 minutes

BEE ON GUARD (RKO Radio)

Walt Disney Cartoons (24106)

Donald Duck disguises himself as a sort of over-size bee and tricks a hive of bees out of all the honey they have been lifting from the flowers in Donald's garden. An enterprising drone, held responsible for the debacle, pursues Donald relentlessly and eventually vanquishes the disgruntled duck to recover the sweet loot.

Running time

7 minutes

THE PRIZE PEST (Warner Bros.)

Looney Tune Cartoon (8707)

To remain at the home of Porky Pig, where he is decidedly unwe'come, Daffy Duck claims that he is a "dual personality"—a feathered Jekyll and Hyde who, when crossed, turns into a monster. He scares Porky and has the com-

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1279-1280 issue of March 8, 1952.

Feature Product by Company starts on page 1269, issue of March 8, 1952.

For exploitation see Managers' Round Table section.

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		Herald Review
				Issue	Page	Nat'l Groups	L. of D.	
AARON Slick from Punkin Crick (color) (5119)	Para. Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245			Good
Abbott & Costello in Jack and the Beanstalk	WB Abbott & Costello	Apr. 12, '52						
About Face (color)	WB Gordon MacRae-Eddie Bracken	May 31, '52		Mar. 8	(S) 1262			
Across the Wide Missouri (color) (208)*	MGM Clark Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2	Good
Adventures of Capt. Fabian (5101)	Rep. Errol Flynn-Micheline Prelle	Oct. 6, '51	100m	Sept. 29	1042	AY	B	Good
African Queen (C)*	UA Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169		A-2	Very Good
African Treasure (5207)	Mono. Johnny Sheffield-Donna Martell	Apr. 27, '52						
Aladdin and His Lamp (color) (5299)	Mono. Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good

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Alice in Wonderland (color) (292)*	RKO	Disney Feature	Aug., '51	75m	July 7	921	AYC	A-1	Excellent
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B	Average
Angels in the Outfield (202)	MGM	Paul Douglas-Janet Leigh	Sept. 14, '51	102m	Sept. 1	997	AY	A-1	Excellent
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253			Very Good
Arizona Manhunt (5068)	Rep.	Michael Chapin-Eilene Janssen	Sept. 15, '51	89m	Apr. 21	809	AY	A-1	Fair
As You Were (formerly Present Arms) (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5, '51	57m				A-1	
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (formerly Los Alamos) (5120)	Para.	Michael Moore-Nancy Gates	June '52		Mar. 8	(S) 1262			
BANNERLINE (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good
Basketball Fix, The	Realtart	John Ireland-Vanessa Brown	Sept., '51	65m	Sept. 22	1034		A-1	Good
Battle of Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Feb. 2	(S) 1223		A-1	
Behave Yourself (206)	RKO	Shelley Winters-Farley Granger	Sept. 22, '51	81m	Sept. 15	1013	AY	A-2	Very Good
Belle of New York (223) (color)	MGM	Fred Astaire-Vera-Ellen	Feb., '52	82m	Feb. 23	1245		A-1	Good
Belles on Their Toes (color)	20th-Fox	Jeanne Crain-Myrna Loy	May, '52		Feb. 16	(S) 1238			
Band of the River (color) (212)	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Big Carnival, The (formerly Ace in the Hole) 5023*	Para.	Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent
Big Night, The	UA	John Barrymore, Jr.-Joan Lorrain	Dec. 7, '51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229		A-2	Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Blackmail	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B	Fair
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonnie Prince Charlie (C) (Brit.)	Snader	Davie Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Fence	Astor	Walt Wayne-Mary Nord	Aug. 15, '51	60m					
Bride of the Gorilla	Realtart	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2	
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Browning Version, The (Brit.) (281)	U-I	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helena Carter	Mar. 8, '52	85m	Feb. 2	1221			Good
Bushwackers, The	Realtart	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B	Average
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36				
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan (reissue)	Oct. 1, '51	93m	Nov. 29, '47				Very Good
Captain Horatio Hornblower (color) (030)*	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886	AYC	A-1	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S) 870			
Cat Creeps, The	Realtart	Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46				Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42				Good
Cattle Drive (color) (128)	Univ.	Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AY	A-1	Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chain of Circumstance (309)	Col.	Richard Grayson-Margaret Field	Aug., '51	68m	Aug. 25	990	AY	B	Fair
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good
Cloduburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Cohens and Kellys in Africa	Realtart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47			
Cohens and Kellys in Hollywood	Realtart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39			
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb., '52	67m	Feb. 23	1246		A-1	Good
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B	Very Good
Corky of Gasoline Alley (406)	Col.	Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1	Fair
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2	Good
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good
Cry of the Swamp (color)	20th-Fox	Jean Peters-Jeffrey Hunter	July, '52						
Cry, the Beloved Country	Lopert	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
Cyclone Fury (368)	Col.	Charles Starrett-Smiley Burnette	Aug., '51	54m	Aug. 18	982	AY	A-1	Good
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior
DALTONS Ride Again	Realtart	Alan Curtis-Lon Chaney (reissue)	Sept., '51	72m	Nov. 23, '45				Good
Darling, How Could You (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	AY	A-2	Very Good
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	June 22, '52						
Deadline, U.S.A.	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52						
Death of a Salesman	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Feb. 9	1229			
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Good
Desert Pursuit (5209)	Mono.	Wayne Morris	May 6, '52						
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent
Disc Jockey (AA-21)	AA	Jane Nigh-Michael O'Shea	Sept. 30, '51	77m	Sept. 8	1006	AY	A-1	Very Good
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good

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Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186			
Drums in the Deep South (color) (211)	RKO	James Craig-Barbara Payton	Sept., '51	78m	Oct. 6	1049	A	A-2	Excellent
ELEPHANT Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
FAMILY Secret, The	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
F.B.I. Girl (5002)	Lippert	Marguerite Chapman-C. Mitchell	Nov., '51	74m	Nov. 17	1110		A-2	Good
Finder's Keepers (211)	Univ.	Cesar Romero-Gene Evans	Jan., '51	74m	Dec. 22	1164	A	A-2	Fair
First Time, The	Col.	Tom Ewell-Julia Adams	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good
Five (391)	Col.	Robert Cummings-Barbara Hale	Oct., '51	93m	Apr. 14	802	A	A-2	Good
5 Fingers (208)	20th-Fox	William Phipps-Susan Douglas	Mar., '52	108m	Feb. 16	1237			Very Good
Fixed Bayonets (140)	20th-Fox	James Mason-Danielle Darrieux	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Richard Basehart-Michael O'Shea	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Maureen O'Hara-Jeff Chandler	Feb., '52	78m	Dec. 22	1161		A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Sterling Hayden-Arleen Whelan	Mar., '52	83m	Mar. 8	1261			Good
Flight to Mars (5103) (color)	Mono.	Tony Curtis-Mona Freeman	Nov. 11, '51	72m	Nov. 10	1102			Good
Flying Leathernecks (color) (261)*	RKO	Marguerite Chapman-C. Mitchell	Aug. 28, '51	102m	July 21	937	AY	A-1	Excellent
For Men Only (5102)	Lippert	John Wayne-Robert Ryan	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Force of Arms (102)	WB	Paul Henreid	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	William Holden-Nancy Olson	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good
Fort Dodge Stampede (5062)	Rep.	Dana Clark-Tracey Roberts	Aug. 24, '51	60m	Sept. 15	1014			Fair
Fort Osage (color) (5102)	Mono.	Allan "Rocky" Lane	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Fort Worth (color) (028)	WB	Rod Cameron-Jane Nigh	July 14, '51	80m	May 12	845	AY	A-2	Very Good
Four in a Jeep (Swiss)	UA	Randolph Scott-David Brian	Aug. 17, '51	97m	June 9	878	AY	A-2	Good
Franchise Affair, The (Brit.)	Stratford	Vivica Lindfors-Ralph Meeker	Aug. 31, '51	95m					
GALLOPING Major, The (Brit.)	Souvaire	Michael Denison-Dulcie Gray	Not Set	82m	Oct. 13	1058			Good
Girl in Every Port, A (218)	RKO	Basil Radford-Janette Scott	Jan., '52	86m	Feb. 16	1237	AY		Good
Girl on the Bridge		Groucho Marx-Marie Wilson							
(formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Gold Raiders	UA	George O'Brien-Sheila Ryan	Sept. 14, '51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Horde, The (color) (134)	Univ.	Dennis Price-Jack Hawkins	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert	Linda Darnell-Rory Calhoun (reissue)	Dec. 7, '51	95m	June 9, '45				Good
Great John L., The	Astor	All-Star Cast	Not Set	153m	Jan. 5	1177	AYC	B	Superior
Greatest Show on Earth, The (C)	Para.	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair
Green Glow, The	UA	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Guest of the House	Astor	Elizabeth Sellers-Patrick Holt	July 27, '51	78m					
Guilt Is My Shadow (Brit.)	Stratford	Whip Wilson-Fuzzy Knight	Apr. 13, '52						
Gunman, The (5252)	Mono.								
HALF Breed (color)	RKO	Robert Young-Janis Carter	Dec. 1, '51						
Happy Go Lovely (color) (262) (Brit.)	RKO	David Niven-Vera Ellen	July 18, '51	88m	June 16	886	AY	A-2	Very Good
Harem Girl, The	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good
Havana Rose (5124)	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15, '51	77m	Sept. 29	1042	AY	A-2	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238		A-1	Good
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Her Panellod Door (Brit.)	Souvaire	Phyllis Calvert-Edward Underdown	Aug. 27, '51	84m	Sept. 8	1006			Very Good
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
Here Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman	Sept., '51	113m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert	Dana Clark-Margaret Lockwood	Oct. 12, '51	81m				A-1	
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2	Very Good
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue)	Sept. 1, '51	63m	Aug. 8, '42				Fair
Hills of Utah (358)	Col.	Gene Autry-Donna Martell	Sept., '51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Woman (201)*	RKO	Robert Mitchum-Jane Russell	Aug. 25, '51	120m	July 21	938	A	B	Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum, The	UA	Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Hoodlum Empire	Rep.	Brian Donlevy-Claire Trevor	Feb., '52	98m	Feb. 23	1246			Good
Horsie (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
Hot Lead (209)	RKO	John Dixon-Tim Holt	Oct., '51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
House of Horrors	Realart	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average
Hunchback of Notre Dame, The (266)		Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m					
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922	AYC	A-1	Fair
I WANT You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realart	Native Cast (reissue)	Jan., '52	60m					
I'll Never Forget You (formerly Man of Two Worlds) (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realart	Olsen and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (C)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (220)	MGM	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214		A-2	Very Good
Iron Man, The (130)	Univ.	Jeff Chandler-Evelyn Keyes	Aug., '51	82m	July 7	922	A	A-2	Good
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
JAPANESE War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good

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Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	72m	Feb. 23	(S) 1247		
Jet Pilot (color)	RKO	John Wayne-Janel Leigh	Dec. 22, '51	119m				
Jim Thorpe-All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2 Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034	A-1	Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	A	A-2 Good
Jungle Jim in the Forbidden Land	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1 Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 8	1050	AY	A-1 Good
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Not Set		Mar. 1	(S) 1254		
Just This Once (224)	MGM	Peter Lawford-Janel Leigh	Mar., '52	90m	Jan. 19	1193	A-2	Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52		Dec. 22	(S) 1162		
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smiley Burnette	Oct., '51	56m	Oct. 27	1075	AY	A-1 Fair
Konga, The Wild Stallion	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m				
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Sept., '51	79m	Aug. 11	974	AY	A-2 Good
Lady from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1 Good
Lady in the Iron Mask	20th-Fox	Louis Hayward-Patricia Medina	June, '52					
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43			Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2 Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246	A-2	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B Fair
Laramie Mountains	Col.	Charles Starrett-Smiley Burnette	Apr., '52					
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar., '52	67m				
Laughter in Paradise (Brit.)	Stratford	Alec Guinness-Stanley Holloway	Nov. 11, '51	98m	Dec. 1	1125		Very Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2 Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				A-1
Leadville Gunslinger	Rep.	Allan Rocky Lane	Mar., '52					
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51	66m				A-1
Let's Go Navy (5113)	Mono.	Bowery Boys	July 29, '51	68m	Aug. 4	966	AY	A-1 Very Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B Good
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming	Sept., '51	82m	Aug. 4	965	A	B Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	Apr. 11, '52					
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1 Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1 Very Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	Aug. 17, '51	86m	July 28	946		A-1 Average
Lost Planet Airmen (5031)	Rep.	Tristram Coffin-Mae Clarke	July 25, '51	65m	Feb. 23	(S) 1247		
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230		A-2 Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066	AY	A-2 Good
Lydia Bailey (color)	20th-Fox	Dale Robertson-Anne Francis	July, '52		Mar. 1	(S) 1255		
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Feb. 23	(S) 1247		A-1
Macao	RKO	Robert Mitchum-Jane Russell	Nov. 17, '51		June 2	(S) 870		
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1 Good
Magic Face, The (402)	Col.	Luther Adler-Patricia Knight	Aug. 8, '51	89m	Aug. 11	974	AY	B Fair
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m				A-2
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m				
Man in the Saddle (color)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109	A	A-2 Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m				
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6	1050	AY	B Fair
Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11, '51	72m	July 14	930		B Good
Mark of the Renegade (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse	Aug., '51	81m	July 28	945	AY	A-2 Good
Marrying Kind, The	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m				
Maru Maru	WB	Erol Flynn-Ruth Roman	Not Set		Mar. 8	(S) 1262		
Medium, The	Lopert	Marie Powers-A. M. Alberghetti	Not Set	85m	Sept. 15	1013		A-2 Excellent
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2 Good
Meet Me After the Show (C) (125)*	20th-Fox	Betty Grable-Macdonald Carey	Aug., '51	86m	Aug. 4	965	AYC	B Very Good
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept., '51	91m	Aug. 4	965	AY	B Very Good
Mr. Peek-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2 Very Good
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Donlan	Sept. 21, '51	76m	Aug. 18	982	AY	A-2 Fair
Mr. Belvedere Rings the Bell (124)*	20th-Fox	Clifton Webb-Joanne Dru	Aug., '51	87m	July 28	945	AY	A-2 Excellent
Mr. Imperium (color) (203)	MGM	Lena Turner-Ezio Pinza	Sept., '51	87m	May 12	845	AY	A-2 Fair
Mob, The (407)	Col.	Broderick Crawford-Betty Buehler	Oct., '51	87m	Sept. 8	1006	AY	A-2 Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Craine-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B Excellent
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1 Very Good
Mummy, The	Realart	Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32	27		
Mummy's Curse, The	Realart	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m				
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254		A-1 Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2 Excellent
My Six Convicts	Col.	John Beal-Gilbert Roland	Mar., '52		Feb. 16	(S) 1238		
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Jan. 5	(S) 1178		
NAVAJO	Lippert	Navajo Indian Cast	Feb. 12, '52	70m	Feb. 9	1230	AY	A-1 Very Good
Never Trust a Gambler (326)	UA	Dane Clark-Cathy O'Donnell	Aug., '51	79m	Oct. 6	1090	A	A-2 Good
New Mexico	UA	Lew Ayres-Marilyn Maxwell	Aug. 24, '51	76m	May 12	845	AYC	A-2 Good
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3, '52					A-1
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m				A-1
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	98m	July 21	937	AY	A-2 Very Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	77m	Sept. 1	998		B Fair

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Ohinawa	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	A-1	Fair
Oklahoma Outlaws (5144)	Mono.	Johnny Mack Brown	Aug. 19, '51	56m			A-1	
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12	1186	A-1	Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125	A-2	Very Good
On Moonlight Bay (color) (029)*	WB	Doris Day-Gordon MacRae	July 28, '51	95m	July 14	929	A-1	Very Good
On the Loose (202)	RKO	Joan Evans-Melvin Douglas	Sept. 8, '51	74m	July 28	945	A-2	Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m				
Outcasts of Poker Flat	20th-Fox	Dale Robertson-Anne Baxter	May, '52					
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	Apr. 25, '52					
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	A-1	Good
PAINTING the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 10, '51	87m	Sept. 8	1005	A-2	Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	B	Good
Pardon My French (French)	UA	Merle Oberon-Paul Henreid	Aug. 10, '51	81m	Sept. 8	1007	A-2	Fair
Passage West (color) (5022)	Para.	John Payne-Arleen Whelan	July, '51	80m	May 26	861	A-2	Very Good
Pecos River (484)	Col.	Charles Starrett-Smilely Burnette	Dec., '51	55m	Dec. 1	1126	A-1	Fair
Peking Express (5024)	Para.	Joseph Cotten-Corinne Calvet	Aug., '51	90m	June 23	905	A-2	Good
People Against O'Hara (201)	MGM	Spencer Tracy-Diana Lynn	Sept., '51	102m	Aug. 25	989	A-2	Very Good
People Will Talk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept., '51	110m	Aug. 18	981	B	Excellent
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	A-1	Very Good
Pickup (357)	Col.	Beverly Michaels-Hugo Haas	Aug., '51	78m	July 21	938	B	Very Good
Place in the Sun, A (5102)*	Para.	M. Cliff-E. Taylor-S. Winters	Sept., '51	122m	July 21	937	A-2	Excellent
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov., '51	85m	Aug. 11	974	A-2	Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1	1253		Very Good
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m				
Purple Heart Diary	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	A-1	Good
QUO Vadis (color)*	MGM	Robert Taylor-Dorothy Kerr	Spec.	168m	Nov. 24	1118	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizbeth Scott	Nov., '51	88m	Oct. 20	1065	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	A-2	Very Good
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Dec. 26, '51	86m	Jan. 12	1185	B	Excellent
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	A-1	Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizbeth Scott	May, '52	84m	Nov. 17	1109	A-2	Good
Red Shoes, The (color) (Brit.)	UA	Moir Shearer-Anton Walbrook	Oct. 1, '51	133m	Oct. 23, '48	4357	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	A-1	Very Good
Reluctant Widow, The	Fine Arts	Jean Kent-Guy Rolfe	Sept., '51	86m	Sept. 15	1014	A-2	Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	A-1	Fair
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A-2	Very Good
Rhubarb (5103)	Para.	Ray Milland-Jan Sterling	Sept., '51	94m	Aug. 4	965	A-2	Very Good
Rich, Young and Pretty (color) (138)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922	A-2	Very Good
River, The (color)	UA	Radha-Edmond Knight	Feb. 15, '52	99m	Sept. 8	1006	A-2	Good
Road Agent (223)	Mono.	Tim Tolt-Norine Nesh	Not Set	60m	Feb. 9	1230	A-1	Good
Rodeo (color) (5104)	Col.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262		Good
Rodeo King and the Señorita (5053)	Rep.	Rex Allen	July 15, '51	67m	July 28	946	A-2	Fair
Room For One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	B	Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Bueth-Mala Powers	Apr., '52	72m	Mar. 8	1262		Good
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15, '52	47m	Mar. 8	1261		Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	A-2	Very Good
San Francisco Story	WB	Yvonne De Carlo-Joel McCrea	Not Set		Mar. 8	(S) 1262		
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989	A-2	Excellent
Scandal Sheet (formerly The Dark Page) Col.	Rep.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	A-2	Good
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	B	Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	A-2	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	A-2	Good
She-Wolf of London	Realart	Jane Lockhart-D. Porter	(reissue) Dec., '51	61m				
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	A-2	Excellent
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne De Carlo	Dec., '51	90m	Sept. 29	1042	A-2	Good
Singin' in the Rain (color) (226)	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Feb. 9	(S) 1231		
Sirocco (348)	Col.	Humphrey Bogart-Marta Toren	July, '51	98m	June 9	878	B	Good
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51	60m			A-1	
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Grey	Sept. 29, '51	78m	Oct. 20	1066	A-1	Good
Small Back Room The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smilely Burnette	Jan., '52	55m	Feb. 2	1222	A-1	Good
Smugglers, The (Brit.)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct. 1, '51	86m	Jan. 31, '48			Very Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37			
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A-2	Good
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	A-2	Good
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095	A-1	Good
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m			A-1	Good
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m			A-1	
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6, '52	73m				
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	A-2	Good
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223		
Storm Over Tibet	Col.	Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	A-1	Good
Strait Jacket	Realart	Ritz Brothers	(reissue) Feb., '52	61m				
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A-2	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46			
Strange World	UA	Angelica Hauff-Alexandro Carlos	Mar. 28, '52	80m				
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118	A-2	Fair

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Streetcar Named Desire, A (104)*	WB Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	B		Excellent
Strictly Dishonorable (131)	MGM Etio Pinza-Janet Leigh	July 6, '51	95m	July 7	922	A	B		Very Good
Strip, The (140)	MGM Mickey Rooney-Sally Forrest	Aug., '51	85m	Aug. 11	974	AY	A-2		Good
Stronghold (5107)	Lippert Veronica Lake-Zachary Scott	Feb. 15, '52	73m						
Submarine Command (5107)	Para. William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	A-2		Good
Sunny Side of the Street (color) (408)	Col. Frankie Laine-Tony Arden	Sept., '51	71m	Sept. 1	998		A-1		Good
Superman and the Mole Men (5030)	Lippert George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1		Good
TALE of Five Women (Ital.)	UA Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238				Good
Tales of Hoffmann (color)	Lopert Moira Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2		Excellent
Tales of Robin Hood (5008)	Lippert Robert Clarke-Mary Hatcher	Dec. 21, '51	59m						
Talk About a Stranger	MGM George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254		A-2		Fair
Tall Target, The (139)	MGM Dick Powell-Paula Raymond	Aug., '51	78m	Aug. 4	966	AYC	A-1		Good
Tanks Are Coming, The (108)	WB Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1		Good
Terzan's Savage Fury	RKO Lex Barker-Dorothy Hart	Mar., '52							
Tell It to the Marines (5212)	Mono. Leo Gorcey-Hunts Hall	June 15, '52							
Tembo (C) (265)	RKO Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2		Good
Ten Tall Men (color)*	Col. Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	B		Good
Teresa (137)	MGM Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-2		Good
Texas Carnival (color) (205)*	MGM Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2		Very Good
Texas City (formerly Ghost Town) (5241)	Mono. Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52							
Texas Lawmen (5146)	Mono. Johnny Mack Brown	Dec. 2, '51	54m						
That's My Boy (5026)*	Para. Dean Martin-Jerry Lewis	Aug., '51	98m	June 16	886	AY	A-2		Very Good
Thief of Damascus (color)	Col. Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S) 1263				
This Is Korea (color)	Rep. Documentary	Aug. 10, '51	50m	Sept. 1	997	AY	A-1		Excellent
This Woman Is Dangerous (114)*	WB Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214		B		Good
Thunder on the Hill (133)	Univ. Claudette Colbert-Ann Blyth	Sept., '51	84m	Aug. 11	973	AY	A-2		Good
Toast to Love (Mex.)	Astor Irina Baronova-David Silver	Nov. 15, '51	82m						
Tom Brown's School Days (Brit.)	UA John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1		Good
Tomorrow Is Another Day (103)	WB Ruth Roman-Steve Cochran	Sept. 22, '51	90m	Aug. 11	973	A	A-2		Very Good
Too Young to Kiss (211)	MGM Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1		Good
Trail Guide (219)	RKO Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222				Good
Treasure of Lost Canyon (C) (209)	Univ. William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237		A-1		Good
Two Dollar Bitter	Realart John Lital-Marie Windsor	Sept., '51	63m	Oct. 6	1050		A-2		Good
Two Gals and a Guy	UA Janis Paige-Robert Alda	Aug. 31, '51	70m	June 23	906		A-2		Fair
Two Tickets to Broadway (color) *(264)	RKO Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	A-2		Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B		Good
Unknown World (5101)	Lippert Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1		Good
Utah Wagon Train (5054)	Rep. Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1		Good
VALLEY of Eagles (5114)	Lippert Jack Warner-Nadia Gray	Mar. 21, '52							
Valley of Fire (353)	Col. Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1		Good
Varieties on Parade (5020)	Lippert Jackie Coogan	July 20, '51	60m	July 28	(S) 947		A-1		
Vengeance Trail (5225)	Mono. Phil Elliott-Peggy Stewart	Apr. 20, '52	73m	Aug. 18	(S) 982				
Viva Zapata! (206)	20th-Fox Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229		A-2		Excellent
WACO (5224)	Mono. Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254				Very Good
Wagons West (color) (5203)	Mono. Peggie Castle-Rod Cameron	June 29, '52							
Wait Till the Sun Shines, Nellie (color)	20th-Fox Jean Peters-Hugh Marlowe	July, '52							
Walk East on Beacon	Col. George Murphy-Virginia Gilmore	Apr., '52							
Wanted: Dead or Alive (5154)	Mono. Whip Wilson	Sept. 9, '51	59m				A-1		Very Good
Warpath (color) (5025)	Para. Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	A-2		Very Good
Weekend with Father (206)	Univ. Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1		Very Good
Well, The	UA Henry Morgan-Barry Kelly	Sept. 10, '51	85m	Sept. 8	1005	AY	A-2		Excellent
Westward the Woman (216)	MGM Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2		Good
When in Rome	MGM Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253				Very Good
When Worlds Collide (5106) (color)	Para. Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	A-2		Very Good
Whip Hand (212)	RKO Elliott Reed-Carla Balenda	Oct., '51	82m	Oct. 27	1075	AY	A-1		Fair
Whip Law (5251)	Mono. Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170				
Whistle at Eaton Falls, The (322)	Col. Lloyd Bridges-Dorothy Gish	Aug., '51	96m	Aug. 4	966	AY	A-1		Very Good
Whistling Hills (5145)	Mono. Johnny Mack Brown	Oct. 7, '51	58m						
Wild Blue Yonder (5103)	Rep. Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1		Good
Wild Jungle Captive	Realart Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m						
Wild North, The (color) (226)	MGM Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193		B		Good
Wild Stallion, The (5205)	Mono. Ben Johnson-Edgar Buchanan	Apr. 27, '52							
Wings of Danger (5106)	Lippert Zachary Scott-Robert Beatty	Mar. 7, '52							
With a Song in My Heart (C) (210)	20th-Fox Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245				Excellent
Woman in Question, The (Brit.)	Col. Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246		B		Good
Woman in the Dark (5131)	Rep. Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2		Fair
Wonder Boy, The (Brit.)	Snader Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1		Average
Wooden Horse, The (Brit.)	Snader Leo Genn-David Tomlinson	Aug. 28, '51	98m	Sept. 8	1006		A-2		Very Good
YELLOWFIN (formerly Bluefin) (5108)	Mono. Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S) 982		A-2		
You Can't Beat the Irish (Brit.)	Stratford Michael Dolan-Jack Warner	Mar. 17, '52	82m						
You Never Can Tell (132)	Univ. Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25	989	AYC	A-1		Good
Young Man With Ideas	MGM Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254				Fair
Young Scarface (Br.)	M.K.D. R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		A-2		Good
Yukon Manhunt (5123)	Mono. Kirby Grant-Margaret Field	July 12, '51	63m	July 20	(S) 947	AY	A-1		

FEATURES LISTED BY COMPANIES — PAGE 1269, ISSUE OF MARCH 8, 1952
 SHORT SUBJECTS CHART APPEARS ON PAGES 1279-1280, ISSUE OF MARCH 8, 1952

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section—a monthly service of MOTION PICTURE HERALD—lists all features in release from February, 1951, plus complete coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates a reissue. (C) designates color.

ALLIED ARTISTS

(Released through Monogram)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
AA-19	I Was an American Spy	Apr. 15 '51	A. Dvozak, G. Evans, D. Kennedy	85	Drama
AA-21	Dice Lottery	Sept. 10 '51	Joan Night, Michael O'Shea	77	Musical
AA-20	The Highwayman (C)	Oct. 21 '51	Wanda Hendrix, Charles Coburn	83	Drama

ASTOR PICTURES

(R) Dark Waters	Mar. 15 '51	Merle Oberon, Franchot Tone	85	Drama
(R) Bridge of San Luis Rey	Apr. 15 '51	Lynn Bari, Louis Calhern	91	Drama
(R) Men of the Sea (Brit.)	May 15 '51	Margaret Lockwood, Roger Livesey	70	Comedrama
(R) Mr. Ace	June 15 '51	George Raft, Sylvia Sydney	85	Drama
(R) The Great John L.	July 15 '51	Linda Darnell, Barry Calhoun	96	Drama
(R) Hard Fence	Aug. 15 '51	Walt Wayne, Mary Nord	69	Western
(R) Hillbilly Bickering	Sept. 1 '51	Bud Duncan, Edgar Kennedy	61	Comedrama
(R) Captain Boycott (Brit.)	Oct. 1 '51	Stewart Granger, Kathleen Ryan	91	Drama
(R) Smugglers, The (Brit.)	Oct. 1 '51	Michael Redgrave, E. A. Troughton	86	Drama
(R) Private Snuffy Smith	Nov. 15 '51	Bud Duncan, Edgar Kennedy	67	Comedrama
(R) Toast to Love (Mex.)	Jan. 9 '52	Irina Baronova, David Silver	82	Musical
(R) Strange Woman	Jan. 9 '52	Hedy Lamarr, George Sanders	109	Drama
(R) Dishonored Lady	Feb. 1 '52	Hedy Lamarr, Dennis O'Keefe	85	Drama
(R) Lady of Burlesque	Apr. 1 '52	Barbara Stanwyck, Michael O'Shea	91	Comedrama
(R) Guest of the House	May 15 '52	Anne Baxter, Ralph Bellamy	121	Drama

COLUMBIA

344	Born Yesterday	Feb. '51	Judy Holiday, Broderick Crawford	104	Comedy
397	Centurary Meets Scotland Yard	Feb. '51	Howard St. John, Amanda Blake	87	Melodrama
333	Operation X (Brit.)	Feb. '51	Edward G. Robinson, Peggy Cummins	79	Drama
312	Revenue Agent	Feb. '51	Douglas Kennedy, Jean Willes	72	Melodrama
344	Ridin' the Outlaw Trail	Feb. '51	Charles Starrett, Smiley Burnette	54	Western
346	Yank in Korea, A	Feb. '51	Lon McCallister, William Phillips	72	Drama
327	Al Jennings of Oklahoma (C)	Mar. '51	Dan Duray, Gale Storm	79	Western

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
314	Flame of Stamboul	Mar. '51	Richard Denning, Lisa Ferraday	88	Adventure
365	Fort Savage Raiders	Mar. '51	Charles Starrett, Smiley Burnette	55	Western
347	M	Mar. '51	David Wayne, Howard Da Silva	88	Drama
308	My True Story	Mar. '51	Helen Walker, Willard Parker	87	Drama
352	Texas Never Cry	Mar. '51	Gene Autry, Gail Davis	76	Western
329	Fury of the Congo	Apr. '51	Johnny Weissmuller, Sherry Moreland	89	Melodrama
330	Santa Fe (C)	Apr. '51	Randolph Scott, Janis Carter	89	Western
320	Valentino (C)	Apr. '51	Eleanor Parker, Tony Dexter	102	Western
354	Whirlwind	Apr. '51	Gene Autry, Smiley Burnette	79	Drama
321	Brave Bulls, The	May '51	Mel Ferrer, Miroslava	108	Drama
358	Her First Romance	May '51	Margaret O'Brien, Allan Martin, Jr.	73	Drama
315	Smugglers Gold	May '51	Cameron Mitchell, Amanda Blake	64	Drama
366	Snow River Desperados	May '51	Charles Starrett, Smiley Burnette	54	Western
339	When the Redskins Rode (C)	May '51	Jon Hall, Mary Castle	78	Melodrama
316	China Corsair	June '51	Jon Hall, Lisa Ferraday	67	Melodrama
336	Lorna Doone (C)	June '51	Barbara Hale, Richard Greene	84	Drama
325	Silver Canyon	June '51	Gene Autry, Gail Davis	79	Western
325	Texas Rangers (C)	June '51	George Montgomery, Gale Storm	74	Western
366	Big Gusher, The	July '51	Preston Foster, Wayne Morris	68	Drama
349	Benanza Town	July '51	Charles Starrett, Smiley Burnette	56	Western
359	Hurricane Island (C)	July '51	Jon Hall, Marie Windsor	76	Drama
348	Mask of the Avenger (C)	July '51	John Derek, Jody Lawrence	83	Drama
350	Sirocco	July '51	Humphrey Bogart, Maria Toren	98	Drama
350	Two of a Kind	July '51	Lizabeth Scott, Edmond O'Brien	75	Melodrama
369	Chain of Circumstance	Aug. '51	Richard Grayson, Margaret Field	68	Drama
328	Cyclone Fury	Aug. '51	Charles Starrett, Smiley Burnette	54	Western
356	Never Trust a Gambler	Aug. '51	Dane Clark, Kathy O'Donnell	79	Drama
357	Pickup	Aug. '51	Beverly Michaels, Dorothy Gish	96	Drama
322	Whistle at Eaton Falls, The	Aug. '51	Lloyd Bridges, Dorothy Gish	96	Drama
406	Corby of Gasoline Alley	Sept. '51	Jimmy Lydon, Scotty Beckett	80	Comedy
356	Hills of Ush	Sept. '51	Gene Autry, Donna Martell	79	Western
327	Mad and the Bandit, The	Sept. '51	Louis Hayward, Patricia Medina	59	Adventure
402	Logic Face, The	Sept. '51	Luther Adler, Patricia Knight	59	Drama
318	Saturday's Hero	Sept. '51	John Derek, Donna Reed	111	Drama
408	Criminal Lawyer	Sept. '51	Frankie Laine, Tony Arden	71	Musical
412	Five	Oct. '51	Pat O'Brien, Jane Wyatt	71	Musical
411	Jump Manantle	Oct. '51	S. Douglas, W. Phillips, J. Anderson	93	Drama
408	Kid From Amarillo, The	Oct. '51	Johnny Weissmuller, Sheila Ryan	66	Adventure
410	Magie Carpet (C)	Oct. '51	Charles Starrett, Smiley Burnette	56	Western
407	Moh, The	Oct. '51	Lucille Ball, John Agar	84	Adventure
404	Bardot Mailman, The (C)	Nov. '51	Broderick Crawford, Betty Bushler	87	Melodrama
405	Harlem Globetrotters, The	Nov. '51	Robert Cummings, Terry Moore	83	Drama
		Nov. '51	Thomas Gomez and Globetrotters	80	Drama

(Continued on following page, column 1)

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COLUMBIA (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
499	Son of Dr. Jekyll.....	Nov. '51.....	Louis Hayward, Jody Lawrence.....	77.....	Drama
500	Valley of Fire.....	Nov. '51.....	Gene Autry.....	63.....	Western
501	Family Secret, The.....	Dec. '51.....	John Derek, Lee J. Cobb.....	85.....	Drama
502	Man in the Saddle (C).....	Dec. '51.....	Randolph Scott, Joan Leslie.....	87.....	Western
503	Pecos River.....	Dec. '51.....	Charles Starrett, Smiley Burnette.....	55.....	Western
504	Purple Heart.....	Dec. '51.....	Frances Langford, Lyle Talbot.....	73.....	Musical
505	Ten Tail Men (C).....	Dec. '51.....	Burt Lancaster, Jody Lawrence.....	97.....	Musical
506	Roots Malone.....	Jan. '52.....	William Holden, Johnny Stewart.....	103.....	Drama
507	Indian Uprising (C).....	Jan. '52.....	George Montgomery, Audrey Long.....	75.....	Western
508	Old West, The.....	Jan. '52.....	Gene Autry.....	61.....	Western
509	Smoky Canyon.....	Jan. '52.....	Charles Starrett, Smiley Burnette.....	55.....	Western
510	Death of a Salesman.....	Feb. '52.....	Fredric March, Mildred Dunnock.....	111.....	Drama
511	First Time, The.....	Feb. '52.....	Robert Cummings, Barbara Hale.....	89.....	Comedy
512	Harem City.....	Feb. '52.....	Joan Davis, Paul Marion.....	74.....	Comedy
513	Hawk of Wild River, The.....	Feb. '52.....	Charles Starrett, Smiley Burnette.....	56.....	Western
514	(R) Kongo, the Wild Stallion.....	Feb. '52.....	Fred Stone, Rochelle Hudson.....	65.....	Western
515	Jungle Jim in the Forbidden Land.....	Feb. '52.....	Johnny Weissmuller, Angela Greene.....	65.....	Adventure
516	My Six Convicts.....	Mar. '52.....	John Beal, Gilbert Roland.....	104.....	Drama
517	Night Stage to Galveston.....	Mar. '52.....	Gene Autry.....	67.....	Western
518	Okinawa.....	Mar. '52.....	Pat O'Brien, Richard Denning.....	67.....	Drama
519	Scandal Sheet.....	Mar. '52.....	Broderick Crawford, Donna Reed.....	82.....	Drama
520	Laramie Mountain.....	Apr. '52.....	Charles Starrett, Smiley Burnette.....	56.....	Western
521	Marrying Kind, The.....	Apr. '52.....	Judy Holliday, Aldo Ray.....	95.....	Comedy
522	Thief of Damascus (C).....	Apr. '52.....	Paul Henreid, Jeff Donnell.....	88.....	Drama
523	Walk East on Beacon.....	Apr. '52.....	George Murphy, Virginia Gilmore.....	70.....	Drama
524	Barbed Wire.....	Apr. '52.....	Gene Autry.....	67.....	Western
525	Brave Warrior (C).....	Apr. '52.....	Jon Hall, Christine Larsen.....	70.....	Western
526	Brigand, The (C).....	Apr. '52.....	Anthony Dexter, Jody Lawrence.....	70.....	Adventure
527	California Conquest (C).....	Apr. '52.....	Cornel Wilde, Teresa Wright.....	70.....	Drama
528	Captain Blood, Fugitive (C).....	Apr. '52.....	Louis Hayward, Patricia Medina.....	70.....	Adventure
529	Chained Yellow, The (Brit.).....	Apr. '52.....	Jean Simmons, Trevor Howard.....	92.....	Drama
530	Cripple Creek (C).....	Apr. '52.....	George Montgomery.....	70.....	Western
531	Fear Poster, The.....	Apr. '52.....	Rex Harrison, Lilli Palmer.....	70.....	Drama
532	Golden Hawk, The (C).....	Apr. '52.....	Sterling Hayden, Rhonda Fleming.....	70.....	Drama
533	Happy Time, The.....	Apr. '52.....	Charles Boyer, Louis Jourdan.....	70.....	Comedy
534	Junction City.....	Apr. '52.....	Charles Starrett, Smiley Burnette.....	56.....	Western
535	Manana Territory (C).....	Apr. '52.....	Lon McAllister, Wanda Hendrix.....	70.....	Drama
536	Paula.....	Apr. '52.....	Loretta Young, Kent Smith.....	70.....	Drama
537	Prince of Pirates (C).....	Apr. '52.....	John Derek, Barbara Rush.....	70.....	Adventure
538	Rainbow Band My Shoulder (C).....	Apr. '52.....	Frankie Laine, Billy Daniels.....	70.....	Musical
539	Red Snow.....	Apr. '52.....	Guy Madison, Ray Mala.....	70.....	Adventure
540	Scalp and the Arrow.....	Apr. '52.....	Charles Starrett, Smiley Burnette.....	56.....	Western
541	Ship, The.....	Apr. '52.....	Broderick Crawford, Barbara Hale.....	70.....	Drama
542	Sund Off (C).....	Apr. '52.....	Adolphe Menjou, Arthur Franz.....	70.....	Musical
543	Storm Over Tibet.....	Apr. '52.....	Mickey Rooney, Ann Jannet.....	87.....	Adventure
544	Woman in Question, The (Brit.).....	Apr. '52.....	Diana Douglas, Rex Reason.....	88.....	Mystery
545	Yank in Indo-China, A.....	Apr. '52.....	Jean Kent, Dirk Bogarde.....	87.....	Western
546	Yank in Indo-China, A.....	Apr. '52.....	John Archer.....	87.....	Western

LIPPETT

5411	Bandit Queen.....	Dec. 22 '50.....	Barbara Britton, Philip Reed.....	70.....	Adm.-Drama
5409	3 Desperate Men.....	Jan. 12 '51.....	Preston Foster, Virginia Grey.....	71.....	Western
5406	Steel Helmet, The.....	Feb. 2 '51.....	Gene Evans, Steve Brodie.....	84.....	Drama
5415	Fingerprints Don't Lie.....	Feb. 23 '51.....	R. Travis, S. Ryan, S. Melton.....	56.....	Mystery
5413	Mask of the Dragon.....	Mar. 10 '51.....	R. Travis, S. Ryan, S. Melton.....	53.....	Drama

MGM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
508	Banneline.....	Oct. 12 '51.....	Sally Forrest, Keefe Brasella.....	84.....	Drama
509	Man With a Clack.....	Oct. 12 '51.....	Joseph Cotten, Barbara Stanwyck.....	81.....	Drama
510	Across the Wide Missouri (C).....	Oct. 23 '51.....	Clark Gable, John Hodiak.....	78.....	Drama
511	American in Paris, An (C).....	Nov. 9 '51.....	Gene Kelly, Leslie Caron.....	113.....	Musical
512	Unknown Man, The.....	Nov. 16 '51.....	Walter Pidgeon, Ann Harding.....	86.....	Melodrama
513	Too Young to Kiss.....	Nov. 23 '51.....	Van Johnson, June Allyson.....	91.....	Comedy
514	Light Touch, The.....	Dec. 7 '51.....	Stewart Granger, Pier Angeli.....	81.....	Mystery
515	Calling Bulldog Drummond.....	Dec. 14 '51.....	Walter Pidgeon, Margaret Leighton.....	83.....	Mystery
516	Callaway Went Thataway.....	Dec. 28 '51.....	Howard Keel, Dorothy McGuire.....	89.....	Drama
517	It's a Big Country.....	Jan. 4 '52.....	All Star Cast.....	89.....	Drama
518	Westward the Women.....	Jan. 11 '52.....	Robert Taylor, Denise Darcel.....	116.....	Drama
519	Pandora and the Flying Dutchman (C) (Brit.).....	Jan. 18 '52.....	Ava Gardner, Yves Masson.....	123.....	Fantasy
520	Belle of New York (C).....	Feb. '52.....	Fred Astaire, Vera-Ellen.....	82.....	Musical
521	Invitation, The.....	Feb. '52.....	Dorothy McGuire, Van Johnson.....	85.....	Drama
522	Lone Star, The.....	Feb. '52.....	Clark Gable, Ava Gardner.....	99.....	Western
523	Shadow in the Sky.....	Feb. '52.....	Walter Pidgeon, Audrey Totter.....	83.....	Drama
524	Just This Once.....	Mar. '52.....	Nancy Davis, James Whitmore.....	78.....	Drama
525	Love Is Better Than Ever.....	Mar. '52.....	Elizabeth Taylor, Janet Leigh.....	91.....	Comedy
526	Single' in the Rain (C).....	Mar. '52.....	Stewart Granger, Cyd Charisse.....	97.....	Adventure
527	Talk About a Stranger.....	Apr. '52.....	Gene Kelly, Debbie Reynolds.....	103.....	Musical
528	When in Rome.....	Apr. '52.....	George Murphy, Nancy Davis.....	65.....	Drama
529	Girl in White, The.....	Apr. '52.....	Van Johnson, Paul Douglas.....	78.....	Drama
530	Shirley Allen.....	May '52.....	June Allyson, Arthur Kennedy.....	78.....	Drama
531	Young Man With Ideas.....	May '52.....	Leslie Caron, Ralph Meeker.....	84.....	Musical
532	Hour of Thirteen, The.....	May '52.....	Esther Williams, Barry Sullivan.....	84.....	Drama
533	Scars of a Warrior.....	June '52.....	James Stewart, Wendell Corey.....	84.....	Drama
534	Days Before Lent.....	June '52.....	Peter Lawford, Dawn Addams.....	84.....	Drama
535	Lovely to Look at (C).....	July '52.....	Keenan Wynn, Janet Leigh.....	84.....	Drama
536	My Congressman.....	July '52.....	Howard Keel, Kathryn Grayson.....	84.....	Musical
537	Devil Makes Three, The.....	Aug. '52.....	Van Johnson, Patricia Neal.....	84.....	Drama
538	Yankee (C).....	Aug. '52.....	Gene Kelly, Pier Angeli.....	84.....	Drama
539	Pat and Mike.....	Aug. '52.....	Robert Taylor, Elizabeth Taylor.....	84.....	Comedy
540	Que Vadis (C).....	Aug. '52.....	Spencer Tracy, Katharine Hepburn.....	168.....	Drama
541	Because You're Mine (C).....	Aug. '52.....	Robert Taylor, Deborah Kerr.....	168.....	Drama
542	Merry Widow, The (C).....	Aug. '52.....	Mario Lanza, Doretta Morrow.....	168.....	Musical
543	Story of Three Loves (C).....	Aug. '52.....	Lana Turner, Fernando Lamas.....	168.....	Drama
544	Because You're Mine (C).....	Aug. '52.....	Pier Angeli, Leslie Caron, Mollie Shearer.....	168.....	Drama

MONOGRAM

5191	Victims Years, The.....	Feb. 18 '51.....	Tommy Cook, Gar Moore.....	81.....	Drama
5190	Navy Band.....	Mar. 4 '51.....	Tom Neal, Regis Toomey.....	61.....	Western
5191	Man From Sonora.....	Mar. 11 '51.....	Johnny Mack Brown.....	54.....	Western
5192	Gypsy Fairy (formerly The Wind Is My Lover) (Swedish).....	Mar. 18 '51.....	Vivica Lindfors, Christopher Kent.....	62.....	Drama
5193	Lion Hunters, The.....	Mar. 25 '51.....	Johnny Sheffield, Ann Todd.....	75.....	Adventure
5194	Canyon Raiders, (formerly Wild Horse Prairie).....	Apr. 8 '51.....	Whip Wilson, Phyllis Coates.....	54.....	Western
5195	Ghost Chasers.....	Apr. 29 '51.....	Leo Gorcey, Huntz Hall.....	49.....	Comedy
5196	Blazing Bullets (formerly Gold Bullets).....	May 6 '51.....	Johnny Mack Brown.....	51.....	Western
5197	Cavalry Scout (C).....	May 13 '51.....	Red Cameron, Audrey Long.....	78.....	Western

LIPPETT (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5014	Stop That Cab	Mar. 30 '51	Sid Melton, Iris Adrian	56	Drama
5017	Danger Zone	Apr. 20 '51	Richard Travis, Pamela Blake	56	Drama
5016	Boiling City	May 4 '51	Hugh Beaumont, Richard Travis	58	Drama
5018	Pier 23	May 11 '51	Hugh Beaumont, Richard Travis	58	Drama
5007	Kentucky Jubilee	May 18 '51	Jerry Colonna, Jean Porter	67	Musical
5009	Little Big Horn	June 18 '51	John Ireland, Lloyd Bridges	84	Drama
5001	Savage Drama	June 22 '51	Sabu, Lita Baron	76	Comedy
5002	G. I. Jane	July 6 '51	Jean Porter, Tom Neal	62	Musical
5019	Yes Sir, Mr. Bones	July 13 '51	All Star Minutal Show	54	Adventure
5020	Varieties on Parade	July 20 '51	Jackie Sogean	46	Musical
5004	Lost Continent	Aug. 17 '51	Cesar Romero, Hillary Brooke	56	Adventure
5005	Leat to the Marines	Aug. 24 '51	Sid Melton, Mara Lynn	46	Comedy
5023	As You Were (formerly Present Arms)	Sept. 28 '51	Sid Melton, Mara Lynn	46	Comedy
5029	Bighly Dangerous	Oct. 12 '51	William Tracy, Joe Sawyer	57	Drama
5024	Shy High	Oct. 12 '51	Dane Clark, Margaret Lockwood	81	Drama
5101	Unknown World	Oct. 19 '51	Sid Melton, Mara Lynn	46	Drama
5002	F.B.I. Girl	Oct. 26 '51	Bruce Kollege, Marilyn Nash	43	Drama
5009	Superman and the Mole Man	Nov. '51	Cesar Romero, Gene Evans	74	Drama
5021	Great Adventure	Nov. 23 '51	George Reeves, Phyllis Coates	88	Adventure
5005	Tales of Robin Hood	Dec. 7 '51	Dennis Price, Jack Hawkins	75	Adventure
5008	For Men Only	Dec. 11 '51	Robert Clarke, Mary Hatcher	59	Drama
5103	Man Bait	Jan. 21 '52	Paul Henreid	93	Drama
5104	Navajo	Jan. 25 '52	George Brent, Marguerite Chapman	78	Drama
5107	Wings of Danger	Feb. 12 '52	Native Cost	70	Drama
5106	Struggle of the Eagles	Feb. 15 '52	Veronica Lake, Zachary Scott	73	Drama
5114	Valley of Eagles	Mar. 21 '52	Zachary Scott, Robert Beatty	73	Drama
5111	Loan Shark	Apr. 11 '52	Jack Warner, Nadia Gray	73	Drama
5105	Outlaw Women (C)	Apr. 25 '52	Marie Windsor, Richard Rober	73	Drama

MGM

116	Magnificent Yankee, The	Feb. 9 '51	Louis Calhern, Ann Harding	88	Drama
117	Vengeance Valley (C)	Feb. 16 '51	Burt Lancaster, Robert Walker	82	Melodrama
118	These Guys Named Dicks	Feb. 23 '51	Loretta Young, Barry Sullivan	78	Drama
119	These Guys Named Dicks	Mar. 2 '51	Loretta Young, Barry Sullivan	78	Drama
120	These Guys Named Dicks	Mar. 9 '51	Loretta Young, Barry Sullivan	78	Drama
121	These Guys Named Dicks	Mar. 16 '51	Loretta Young, Barry Sullivan	78	Drama
122	These Guys Named Dicks	Mar. 23 '51	Loretta Young, Barry Sullivan	78	Drama
123	These Guys Named Dicks	Mar. 30 '51	Loretta Young, Barry Sullivan	78	Drama
124	These Guys Named Dicks	Apr. 6 '51	Loretta Young, Barry Sullivan	78	Drama
125	These Guys Named Dicks	Apr. 13 '51	Loretta Young, Barry Sullivan	78	Drama
126	These Guys Named Dicks	Apr. 20 '51	Loretta Young, Barry Sullivan	78	Drama
127	These Guys Named Dicks	Apr. 27 '51	Loretta Young, Barry Sullivan	78	Drama
128	These Guys Named Dicks	May 4 '51	Loretta Young, Barry Sullivan	78	Drama
129	These Guys Named Dicks	May 11 '51	Loretta Young, Barry Sullivan	78	Drama
130	These Guys Named Dicks	May 18 '51	Loretta Young, Barry Sullivan	78	Drama
131	These Guys Named Dicks	May 25 '51	Loretta Young, Barry Sullivan	78	Drama
132	These Guys Named Dicks	June 1 '51	Loretta Young, Barry Sullivan	78	Drama
133	These Guys Named Dicks	June 8 '51	Loretta Young, Barry Sullivan	78	Drama
134	These Guys Named Dicks	June 15 '51	Loretta Young, Barry Sullivan	78	Drama
135	These Guys Named Dicks	June 22 '51	Loretta Young, Barry Sullivan	78	Drama
136	These Guys Named Dicks	June 29 '51	Loretta Young, Barry Sullivan	78	Drama
137	These Guys Named Dicks	July 6 '51	Loretta Young, Barry Sullivan	78	Drama
138	These Guys Named Dicks	July 13 '51	Loretta Young, Barry Sullivan	78	Drama
139	These Guys Named Dicks	July 20 '51	Loretta Young, Barry Sullivan	78	Drama
140	These Guys Named Dicks	July 27 '51	Loretta Young, Barry Sullivan	78	Drama
141	These Guys Named Dicks	Aug. 3 '51	Loretta Young, Barry Sullivan	78	Drama
142	These Guys Named Dicks	Aug. 10 '51	Loretta Young, Barry Sullivan	78	Drama
143	These Guys Named Dicks	Aug. 17 '51	Loretta Young, Barry Sullivan	78	Drama
144	These Guys Named Dicks	Aug. 24 '51	Loretta Young, Barry Sullivan	78	Drama
145	These Guys Named Dicks	Aug. 31 '51	Loretta Young, Barry Sullivan	78	Drama
146	These Guys Named Dicks	Sept. 7 '51	Loretta Young, Barry Sullivan	78	Drama
147	These Guys Named Dicks	Sept. 14 '51	Loretta Young, Barry Sullivan	78	Drama
148	These Guys Named Dicks	Sept. 21 '51	Loretta Young, Barry Sullivan	78	Drama
149	These Guys Named Dicks	Sept. 28 '51	Loretta Young, Barry Sullivan	78	Drama
150	These Guys Named Dicks	Oct. 5 '51	Loretta Young, Barry Sullivan	78	Drama

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MONOGRAM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5122	According to Mrs. Hoyle (formerly Outside the Law)	May 20 '51	Spring Byington, Brett King	49	Drama
5123	Nevada Badmen	May 27 '51	Whip Wilson, Fuzzy Knight	58	Western
5116	Casa Manana	June 3 '51	Robert Clarke, Virginia Welles	75	Comedy
5126	Father Takes the Air	June 10 '51	Raymond Walburn, Walter Catlett	61	Comedy
5143	Montana Desperado	June 17 '51	Johnny Mack Brown	51	Western
5123	Yukon Manhunt	June 24 '51	Kirby Grant, Margaret Field	62	Adventure
5123	Stagecoach Driver	July 1 '51	Whip Wilson	52	Western
5123	Let's Go Navy	July 8 '51	Leo Gorcey, Hunts Hall	65	Comedy
5144	Oklahoma Outlaws	Aug. 19 '51	Johnny Mack Brown	54	Western
5154	Wanted: Dead or Alive	Sept. 9 '51	Whip Wilson	59	Western
5118	Triple Cross	Sept. 16 '51	Joe Kirkwood	49	Comedy
5145	Whistling Hills	Oct. 7 '51	Johnny Mack Brown	58	Western
5108	Yellow Fin	Oct. 14 '51	Wayne Morris, Adrian Booth	74	Drama
5110	Elephant Stampede	Oct. 21 '51	Johnny Sheffield, Donna Martell	71	Adventure
5155	Lawless Cowboys	Nov. 7 '51	Whip Wilson	58	Western
5103	Flight to Mars (C)	Nov. 14 '51	Marguerite Chapman, C. Mitchell	72	Adventure
5114	Crazy Over Horses	Nov. 18 '51	Bowery Boys	65	Comedy
5223	Longhorn, The	Nov. 25 '51	Wild Bill Elliott, Myron Healey	79	Western
5146	Texas Lawmen	Dec. 2 '51	Johnny Mack Brown	54	Western
5124	Northwest Territory	Dec. 9 '51	Kirby Grant, Gloria Saunders	61	Western
5156	Stage to Blue River (formerly Stage from Amarillo)	Dec. 16 '51	Whip Wilson	56	Western
5217	Steel Punt, The	Jan. 6 '52	Roddy McDowall, Kristine Miller	75	Drama
5241	Texas City (formerly Ghost Town)	Jan. 27 '52	Johnny Mack Brown, Jimmy Ellison	54	Western
5251	Night Raiders	Feb. 3 '52	Whip Wilson	52	Western
5182	Fort Oage (C)	Feb. 10 '52	Rod Cameron, Jane Nigh	72	Western
5299	Aladdin and His Lamp (C)	Feb. 24 '52	Patricia Medina, John Sands	67	Drama
5244	Waco	Feb. 24 '52	Wild Bill Elliott	45	Western
5242	Man From the Black Hills	Mar. 2 '52	Johnny Mack Brown, Jimmy Ellison	51	Western
5104	Rodeo (C)	Mar. 9 '52	Jane Nigh, John Archer	76	Western
5211	Held That Line	Mar. 23 '52	Bowery Boys	64	Melodrama
5215	Jet Job	Mar. 30 '52	Stanley Clements	72	Western
5252	Gunsman, The	Apr. 13 '52	Whip Wilson, Fuzzy Knight	73	Western
5253	Vengeance Trail	Apr. 20 '52	Bill Elliott	73	Western
5297	African Treasure	Apr. 27 '52	Johnny Sheffield, Laurette Luez	79	Adventure
5285	Wild Stallion	Apr. 27 '52	Ben Johnson, Edgar Buchanan	79	Western
5289	Desert Pursuit	May 4 '52	Wayne Morris	79	Adventure
5212	Tell It to the Marines	June 15 '52	Leo Gorcey, Hunts Hall	65	Comedy
5243	Dead Man's Trail	June 22 '52	Johnny Mack Brown, Barbara Allen	58	Western
5243	Wagona West (C)	June 29 '52	Peggie Castle, Rod Cameron	58	Western

Stratford

(All British)

Portrait of Clare	May 18 '51	Richard Todd, Margaret Johnson	94	Drama
Murder Without Crime	May 25 '51	Dennis Price, Joan Dowling	86	Drama
No Place for Jennifer	June 2 '51	Rosamund Johns, Leo Ginn	49	Drama
Guilt Is My Shadow	July 27 '51	Elizabeth Sellars, Patrick Holt	79	Mystery
Franchise Affair, The	Aug. 31 '51	Michael Denison, Dulcie Gray	95	Mystery
Laughter in Paradise	Nov. 11 '51	Alastair Sim, Fay Compton	95	Comedy
Man on the Run	Feb. 26 '52	Derek Farr, Joan Hopkins	82	Melodrama
You Can't Beat the Irish	Mar. 17 '52	Jack Warner, Michael Delan	82	Comedy

PARAMOUNT

Gretchen Bald, The (C)	Feb. 22 '51	Wendell Corey, Macdonald Carey	85	Western
September Affair	Feb. '51	John Fontaine, Joseph Cotton	164	Drama
Rebels & Cowboys, The	Mar. '51	Glen Ford, Rhonda Fleming	82	Western
Meeting Susan, The	Mar. 24 '51	Gene Tierney, John Lund	101	Comedy

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PARAMOUNT (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5410	Samson and Delilah (C)	Mar. 28 '51	Hedy Lamarr, Victor Mature	134	Drama
5411	Woman from Kyrgyzstan	Apr. '51	Bob Hope, Marilyn Maxwell	91	Comedy
5412	Molly (Paramount The Goldbergs)	Apr. '51	Gertrude Berg, Philip Love	83	Comedrama
5413	Quebec (C)	Apr. '51	John Barrymore, Jr., Corinne Calvet	85	Adventure
5414	Appointment With Danger (formerly United States Mail)	May '51	Alan Ladd, Phyllis Calvert	89	Melodrama
5415	Last Outpost, The (formerly New Guinea Gold) (C)	May '51	Ronald Reagan, Rhonda Fleming	89	Drama
5416	Dear Brut	June '51	Mona Freeman, Edward Arnold	82	Comedy
5417	Trio	June '51	John Simmons, Michael Whelan	91	Drama
5418	Passage West (C)	July '51	John Payne, Arlene Whelan	89	Adventure
5419	Big Carnival, The (formerly Ace in the Hole)	July 4 '51	Kirk Douglas, Jan Sterling	112	Drama
5420	Peking Express	Aug. '51	Joseph Cotton, Corinne Calvet	96	Drama
5421	That's My Boy	Aug. '51	Dwan Martin, Jerry Lewis	93	Comedy
5422	Warpath (C)	Aug. '51	Edmond O'Brien, Dean Jagger	95	Drama
5423	Here Comes the Groom	Sept. '51	Ring Crosby, Jane Wyman	115	Comedy
5424	Piece in the Sun, A	Sept. '51	Montgomery Clift, Elizabeth Taylor	122	Drama
5425	Rehearsal (C)	Sept. '51	Ray Milland, Jan Sterling	94	Comedy
5426	Crosswinds (C)	Oct. '51	John Payne, Rhonda Fleming	95	Drama
5427	Darling, How Could You?	Oct. '51	Kirk Douglas, Eleanor Parker	103	Drama
5428	Detective Story	Nov. '51	William Holden, Nancy Olson	97	Drama
5429	Schumacher Command	Nov. '51	Richard Derr, Barbara Rush	82	Drama
5430	My Favorite Spy	Dec. '51	Bob Hope, Hedy Lamarr	93	Comedy
5431	Silver City (C)	Dec. '51	Yvonne De Carlo, Barry Fitzgerald	96	Western
5432	Hong Kong (C)	Jan. '52	Ronald Reagan, Rhonda Fleming	91	Adventure
5433	Flaming Feather (C)	Feb. '52	Sterling Hayden, Arlene Whelan	78	Western
5434	Sailor Beware	Feb. '52	Dean Martin, Jerry Lewis	103	Comedy
5435	Something to Live For	Mar. '52	Joan Fontaine, Dean Jagger	89	Comedrama
5436	Aaron Slick from Punkin Creek (C)	Apr. '52	Alan Young, Dinah Shore	95	Musical
5437	My Son, John	Apr. '52	Helen Hayes, Van Heflin	122	Drama
5438	Anything Can Happen	May '52	Jose Ferrer, Kim Hunter	107	Comedrama
5439	Red Mountain (C)	May '52	Alan Ladd, Elizabeth Scott	84	Western
5440	Denver and Rio Grande (C)	June '52	Edmond O'Brien, Sterling Hayden	89	Western
5441	Atomic City, The	June '52	Michael Moore, Nancy Gates	89	Western
5442	Greatest Show on Earth, The (C)	Special	All-Star Cast	153	Circus-Dr

Big Timber (C)	John Payne, Susan Morrow	Western
Botany Bay (C)	Alan Ladd, James Mason	Drama
Caribbean Gold (C)	Arlene Dahl, John Payne	Adventure
Carrie	Jennifer Jones, Laurence Olivier	Drama
Encore	Roland Culver, Glynis Johns	90
Jumping Jacks	Dean Martin, Jerry Lewis	Comedy
Just for You	Ring Crosby, Jane Wyman	Musical
Military Policeman	Bob Hope, Marilyn Maxwell	Comedy
Shane (C)	Alan Ladd, Jean Arthur	Western
Somebody Loves Me (C)	Betty Hutton, Ralph Meeker	Comedy
Son of Palface (C)	Bob Hope, Jane Russell	Comedy
Stogie, The	Dean Martin, Jerry Lewis	Comedy
This Is Dynamite	William Holden, Alexis Smith	Drama
Thunder in the East	Alan Ladd, Deborah Kerr	Drama
War of the Worlds (C)	Gene Barry, A. Robinson	Drama
Warbonnet (C)	Charlton Heston, Susan Morrow	Western

REPUBLIC (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5443	Rodeo King and the Smoother	July 15 '51	Rex Allen, Mary Ellen Kay	87	Western
5444	Lost Planet Airmen	July 25 '51	Tristram Coffin, Mae Clarke	85	Adventure
5445	This Is Korea (C)	Aug. 10 '51	Navy-Marine	56	Documentary
5446	Fort Dodge Stampede	Aug. 24 '51	Michael Chaplin, Ellene Janssen	66	Western
5447	Arizona Manhunt	Sept. 15 '51	Estelita Rodriguez, Hugh Herbert	77	Comedy
5448	Adventure Rose	Sept. 15 '51	Estelita Rodriguez, Hugh Herbert	77	Comedy
5449	Adventures of Capt. Fabian	Oct. 6 '51	Errol Flynn, Micheline Prelo	100	Melodrama
5450	South of Caliente	Oct. 15 '51	Roy Rogers, Dale Evans	87	Western
5451	Utah Wagon Train	Oct. 15 '51	Rex Allen, Penny Edwards	87	Western
5452	Honorable (C)	Oct. 29 '51	Judy Canova, Eddie Foy, Jr.	99	Comedy
5453	Sea Hornet	Nov. 4 '51	Rod Cameron, Adele Mara	84	Melodrama
5454	Street Bandits	Nov. 15 '51	Penny Edwards, Robert Clarke	84	Melodrama
5455	Deert of Lost Men, The	Nov. 19 '51	Allan Rocky Lane, Mary Ellen Kay	84	Western
5456	Wild Blue Wonder	Dec. 5 '51	Roy Rogers, Dale Evans	88	Western
5457	Pals of the Golden West	Dec. 15 '51	Wendell Corey, Vera Ralston	98	Drama
5458	Storm Bound	Dec. 15 '51	Constance Dowling, Andrea Checchi	69	Drama
5459	Woman in the Dark	Jan. 1952	Penny Edwards, Ross Elliott	87	Western
5460	Captive of Billy the Kid	Jan. 22 '52	Allan Rocky Lane	84	Western
5461	Lady Possessed, A	Feb. '52	Rex Allen, Mary Ellen Kay	87	Western
5462	Colorado Sundown	Feb. '52	Brian Donlevy, Claire Trevor	98	Melodrama
5463	Hoodlum Empire	Mar. '52	Rex Allen, Mary Ellen Kay	87	Western
5464	Last Musketeer, The	Mar. '52	Rex Allen, Mary Ellen Kay	87	Western
5465	Leadville Gunfighter	Mar. '52	Allan Rocky Lane	87	Western

RKO RADIO

171	Payment on Demand	Feb. 2-10 '51	Bette Davis, Barry Sullivan	89	Drama
172	Cry Danger	Feb. 2-10 '51	Dick Powell, Rhonda Fleming	79	Mystery
173	Law of the Badlands	Feb. 24 '51	Tim Holt, Jean Dixon	66	Western
174	Torran's Peril	Mar. 19 '51	Lex Barker, Virginia Huston	79	Adventure
175	Footlight Varieties	Apr. '51	Variety Cast	61	Musical
176	Kon-Tiki	Apr. '51	Documentary	73	Documentary
177	Saddle Legion	Apr. '51	Tim Holt, Dorothy Malone	61	Western
178	The Thing	Apr. '51	Kenneth Tobey, Margaret Sheridan	87	Mystery
179	My Forbidden Past	Apr. '51	Robert Mitchum, Ava Gardner	81	Drama
180	Gun Play	May '51	Tim Holt, Joan Dixon	81	Western
181	Scandal Carro	May 5 '51	Florence Marly, Robert Payton	84	Melodrama
182	Scandal Carro	May 19 '51	Dana Andrews, Claude Rains	99	Melodrama
183	Jungle Headhunters (C)	June '51	Amazon Expedition	66	Adventure
184	Hard, Fast and Beautiful (formerly Mother of a Champion)	June 9 '51	Claire Trevor, Robert Clarke	76	Comedy
185	Best of the Badmen (C)	June 16 '51	Robert Ryan, Claire Trevor	84	Western
186	Lilli Marlene (Brit.)	July '51	Lisa Daniely, Hugh McDermott	75	Drama
187	Pistol Harvest	July '51	Tim Holt, Joan Dixon	69	Western
188	Rancho	July '51	Charles McGraw, Jean Dixon	78	Drama
189	Happy Go Lovely (C) (Brit.)	July 18 '51	Vern-Ellen, David Niven	88	Musical
190	Alice in Wonderland (U)	July 28 '51	Daney Feature	75	Fantasy

REALART

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
(R)	Fighting Sullivan, The	Feb. 1 '51	Anne Baxter, Thomas Mitchell	111	Action
(R)	Salted Beaches	Feb. 1 '51	Dana Andrews, Richard Conte	117	Action
(R)	Secret Confessions of a Model	Mar. '51	Daniela Barrieux, D. Fairbanks, Jr.	78	Drama
(R)	Secrets of a Sinner	Mar. '51	Madge Evans, John Boles	45	Drama
(R)	Criminals of the Underworld	May 1 '51	Richard Dix, Lon Chaney	51	Drama
(R)	Fighting the Racketeers	May 1 '51	Ed Sullivan, Barton MacLane	97	Drama
(R)	Guerillas of the Underground	May 15 '51	Constance Bennett, Gracie Fields	97	Melodrama
(R)	Menace in the Orient	May 15 '51	Leo Carrillo, Turhan Bey	60	Melodrama
(R)	Little Giant	June 1 '51	Abbott and Costello	91	Comedy
(R)	Time of Their Lives	June 15 '51	Barton MacLane, Constance Bennett	85	Comedy
(R)	Prison Break	June 15 '51	Victor McLaglen, Jackie Cooper	78	Melodrama
(R)	Warden of the Big House	June 15 '51	George Sidney, Charles Murray	78	Comedy
(R)	Coburn and Kellys in Africa	Aug. 1 '51	George Sidney, Charles Murray	78	Comedy
(R)	Backball Fix, The	Sept. '51	John Ireland, Vanessa Brown	69	Western
(R)	Daltons Ride Again	Sept. '51	Alan Curtis, Lon Chaney	69	Western
(R)	Two Dollar Bitter	Sept. '51	John Littel, Marie Windsor	69	Western
(R)	Bride of the Goilla	Oct. '51	Lon Chaney, Jr., Barbara Payton	76	Drama
(R)	Badwackers, The	Nov. '51	John Ireland, Dorothy Malone	76	Western
(R)	The Mummy	Dec. '51	Boris Karloff, David Manners	76	Mystery
(R)	The Mummy's Curse	Dec. '51	Lon Chaney, Jr., Virginia Christine	76	Mystery
(R)	She-Wolf of London	Dec. '51	June Lockhart, Don Porter	61	Mystery
(R)	The Cat Creeps	Dec. '51	Paul Kelly, Noah Beery, Jr.	87	Mystery
(R)	House of Horrors	Jan. '52	Robert Lowery, Virginia Grey	65	Mystery
(R)	Igloo	Jan. '52	Native Cast	60	Adventure
(R)	Wild Jungle Captive	Feb. '52	Otto Kruger, Amelia Ward	68	Adventure
(R)	In a Padded Cell	Feb. '52	Olsen and Johnson	49	Comedy
(R)	Strait Jacket	Feb. '52	Ritz Brothers	51	Comedy
(R)	Dreadful	Apr. '52	Bela Lugosi	75	Horror
(R)	Frankenstein	Apr. '52	Boris Karloff	69	Horror
(R)	Canyon Passage (C)	May '52	Dana Andrews, Susan Hayward	92	Western
(R)	Frontier Gai (C)	May '52	Yvonne de Carlo, Rod Cameron	84	Western
(R)	Code of the Streets	June '52	Little Tough Guys	69	Melodrama
(R)	Swindlers, The	June '52	William Bendix, Dan Duryea	77	Melodrama

Kid Monk Baroni.....Richard Rober, Ruth Cabot.....Drama

REPUBLIC

4441	Spellers of the Plains	Feb. 5 '51	Ray Rogers, Penny Edwards	68	Western
4442	Mining Women	Feb. 23 '51	Penny Edwards, James Millican	66	Drama
4443	Night Riders of Montana	Feb. 25 '51	Allan "Rocky" Lane	60	Western
4444	Silver City Bananas	Mar. 1 '51	Rex Allen, Mary Ellen Kay	67	Drama
4445	Cuban Fireball	Mar. 5 '51	Estelita Rodriguez, Warren Douglas	78	Comedy
4446	Insurance Investigator	Mar. 23 '51	Audrey Long, Richard Denning	66	Drama
4447	Oh! Susanna (C)	Mar. 25 '51	Rod Cameron, Adrian Booth	56	Drama
4448	Heart of the Rockies	Mar. 26 '51	Ray Rogers, Penny Edwards	67	Western
4449	Thunder in God's Country	Apr. 8 '51	Rex Allen, Mary Ellen Kay	67	Western
4450	Buckaroo Sheriff of Texas	May 1 '51	Michael Chaplin, Ellene Janssen	66	Western
4451	Bullfighter and the Lady, The	May 15 '51	Robert Stack, Gilbert Roland	87	Drama
4452	In Old Anarillo	May 15 '51	Ray Rogers, Penny Edwards	67	Western
4453	Wells Fargo Gunmaster	May 15 '51	Allan "Rocky" Lane	66	Western
4454	Million Dollar Perimeter	May 20 '51	Penny Edwards, Steve Frazee	66	Melodrama
4455	Fighting Coast Guard	June 1 '51	Brian Donlevy, Ella Raines	84	Drama
4456	Storm Over Bengal	June 1 '51	Patric Knowles, Eschelle Hudson	66	Drama
4457	Stardust and Sweet Music (formerly Calendar Girl)	June 15 '51	William Marshall, Gail Patrick	66	Musical
4458	Secrets of Monte Carlo	June 20 '51	Warren Douglas, Lois Hall	66	Melodrama
4459	Dakota Kid, The	July 1 '51	Michael Chaplin, Ellene Janssen	66	Drama
4460	Fugitive Lady	July 15 '51	Janis Paige, Blanche Barnes	78	Drama

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RKO RADIO (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
201	His Kind of Woman	Aug. 25 '51	Jane Russell, Robert Mitchum	139	Melodrama
202	Flying Leathernecks (C)	Aug. 28 '51	John Wayne, Robert Ryan	102	Drama
203	Drama in the Deep South (C)	Sept. 1 '51	Jane Craig, Barbara Payton	78	Drama
204	On the Loose	Sept. 8 '51	Joan Evans, Robert Arthur	74	Drama
205	Shave Yourself	Sept. 22 '51	Shelley Winters, Farley Granger	81	Comedrama
206	Slaughter Trail (C)	Sept. 22 '51	Brian Donlevy, Virginia Grey	78	Western
207	Blue Veil, The	Oct. 1 '51	Jane Wyman, Charles Laughlin	114	Drama
208	Hot Lead	Oct. 1 '51	Tim Holt, Jean Dixon	66	Western
209	Whip Hand	Oct. 1 '51	Elliot Reed, Jean Tullie	82	Western
210	Jungle of Change	Nov. 1 '51	Blum Documentary	67	Adventure
211	Racket, The	Nov. 1 '51	Robert Mitchum, Elisabeth Scott	85	Drama
212	Two Tided to Broadway (C)	Nov. 1 '51	Frank Sinatra, Janet Leigh	106	Musical
213	Double Dynamite (formerly It's Only Money)	Dec. '51	Frank Sinatra, Jane Russell	89	Comedy
214	Overland Telegraph	Dec. '51	Tim Holt, Richard Martin	66	Western
215	Girl in Every Port, A	Jan. '52	Grocho Marx, Marie Wilson	84	Comedy
216	I Want You	Jan. '52	Dana Andrews, Dorothy McGuire	107	Drama
217	On Dangerous Ground (formerly Tembo (C))	Jan. '52	Ida Lupino, Robert Ryan	82	Melodrama
218	At Sword's Point (C)	Feb. '52	Howard Hills and Wild Animals	46	Adventure
219	Cat People, The	Feb. '52	Cornel Wilde, Maureen O'Hara	81	Mystery
220	Hunchback of Notre Dame, The	Feb. '52	Simone Simon, Kent Smith	75	Mystery
221	Las Vegas Story	Feb. '52	Charles Laughlin, Maureen O'Hara	117	Drama
222	Snow White and the Seven Dwarfs	Feb. '52	Jane Russell, Victor Mature	85	Drama
223	Trail Guide	Feb. '52	Dancy Feature	83	Fairy Tale
224	Rancho Notorious (C)	Mar. '52	Marlene Dietrich, Arthur Kennedy	89	Western
225	Tarzan's Savage Fury	Mar. '52	Lex Barker, Dorothy Hart	87	Adventure

Androcles and the Lion.....	Jean Simmons, Alan Young.....	Drama
Big Sky, The.....	Kirk Douglas, Elizabeth Thrall.....	Western
Clash By Night.....	Barbara Stanwyck, Paul Douglas.....	Drama
Desert Passage.....	Tim Holt, Joan Dixon.....	Western
Faithful City, The.....	Janie Smith, John Slater.....	Drama
Gypsy Blood (C).....	Jennifer Jones, David Farrar.....	110..... Drama
Half Breed (C).....	Robert Young, Janis Carter.....	115..... Western
Killer Pilot (C).....	John Wayne, Janet Leigh.....	Melodrama
Korean Story, The.....	Robert Mitchum, Ann Blyth.....	Drama
Melrose.....	Robert Mitchum, Jane Russell.....	Western
March of Pecos.....	Tim Holt, Richard Martin.....	81..... Western
Montana Belle (C).....	Jane Russell, George Brent.....	Melodrama
Pace That Thrills, The.....	Bill Williams, Carole Balenda.....	Drama
Ragged Edge, The.....	Ida Lupino, Robert Ryan.....	96..... Drama
Rashomon (Japanese).....	Toshiko Miune, Machiko Kyo.....	60..... Western
Red Agent.....	Tim Holt, Norine Nash.....	Drama
Story of Robin Hood (C).....	Richard Todd, Joan Rice.....	Drama
This Man Is Mine.....	Susan Hayward, Robert Mitchum.....	Drama
Three Thousand A.D.....	Margaret Field, Robert Clarke.....	Adventure

20th CENTURY-FOX

189	Bird of Paradise (C)	Mar. '51	Jag Chandler, Louis Jourdan	106	Drama
190	Lucky Nick Cain	Mar. '51	George Raft, Colen Gray	87	Drama
191	Sword of Monte Cristo (C)	Mar. '51	George Montgomery, Paula Corday	86	Melodrama
192	Follow the Sun	Apr. '51	Gene Baxter, Glenn Ford	95	Drama
193	Fourteen Hours	Apr. '51	Paul Douglas, Debra Paget	92	Melodrama
194	I Can Get It for You Wholesale	Apr. '51	Susan Hayward, Dan Dailey	91	Drama
195	Of Men and Music	Apr. '51	Concert Feature	85	Musical
196	You're in the Navy Now (formerly U.S.S. Teakettle)	Apr. '51	Garry Cooper, Jane Greer	93	Comedy

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20th CENTURY-FOX (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
116	Half Angel (C)	May '51	Loretta Young, Joseph Cotten	90	Melodrama
115	On the Riviera (C)	May '51	Danny Kaye, Gene Tierney	86	Comedy
113	Rebelle	May '51	Tyrone Power, Susan Hayward	86	Western
120	As Young as You Feel	June '51	Monty Wooler, Thelma Ritter	77	Comedrama
117	House on Telegraph Hill	June '51	Valentina Cortese, William Lundigan	93	Drama
152 (R)	My Friend Flicka (C)	June '51	Roddy McDowall, Preston Foster	89	Western
443 (R)	Smoky (C)	June '51	Vicor Jory, Irene Bentley	87	Western
151 (R)	Thunderbolt, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
122	Franny, Come Back, The	July '51	Richard Widmark, Dana Andrews	96	Drama
118	Generally Just One More Chance	July '51	Paul Douglas, Jean Bennett	91	Comedrama
857 (R)	Jezebel (C)	July '51	Tyrone Power, Henry Fonda	106	Western
156 (R)	Kentucky (C)	July '51	Loretta Young, Richard Greene	96	Western
436 (R)	Return of Frank James, The (C)	July '51	Henry Fonda, Gene Tierney	92	Western
119	Take Care of My Little Girl (C)	July '51	Jeanne Crain, Jean Peters	82	Drama
135	Meet Me After the Show (C)	Aug. '51	Betty Grable, Madelon Cary	86	Musical
123	Mr. Belvedere Rings the Bell	Aug. '51	Clifton Webb, Joanne Dru	87	Comedy
124	Day of the Evil Eye	Aug. '51	Clifton Webb, Joanne Dru	83	Drama
127	Millions for Christy, A	Sept. '51	Michael Rennie, Patricia Neal	91	Comedy
137	People Will Talk	Sept. '51	Fred MacMurray, Eleanor Parker	91	Comedy
126	Desert Fox, The	Sept. '51	Cary Grant, Jeanne Crain	110	Comedy
125	Journeys Into Light	Oct. '51	Jane Mason, Jessica Tandy	88	Drama
132	Love Nest	Oct. '51	Stirling Hayden, Vivien Lindfors	87	Drama
131	No Highway in the Sky (formerly Oct. '51)	Oct. '51	William Lundigan, Jane Haver	84	Comedrama
121	No Highway in the Sky (formerly Oct. '51)	Oct. '51	James Stewart, Marlene Dietrich	96	Drama
124	Annals of the Indies (C)	Nov. '51	Franz Peter, Louis Jourdan	91	Drama
135	Let's Make It Legal	Nov. '51	Claudette Colbert, MacDonald Carey	77	Comedy
136	Golden Girl (C)	Nov. '51	Mitzi Gauer, Dale Robertson	108	Musical
141	Elopement	Dec. '51	Clifton Webb, Ann Francis	92	Comedy
140	Fixed Bayonets	Dec. '51	Michael O'Shea, Richard Basehart	92	Drama
139	Girl on the Bridge, The (formerly Dec. '51)	Dec. '51	Hugo Haas, Beverly Michaels	77	Drama
142	I'll Never Forget You (formerly Dec. '51)	Dec. '51	Tyrone Power, Ann Blyth	90	Drama
205	Decision Before Dawn	Jan. '52	Richard Basehart, Gary Merrill	119	Drama
201	Japanese War Bride	Jan. '52	Shirley Yamaguchi, Don Taylor	91	Melodrama
203	Model and the Marriage Broker	Jan. '52	Jeanne Crain, Thelma Ritter	103	Comedy
204	David and Bathsheba (C)	Feb. '52	Gregory Peck, Susan Hayward	116	Drama
207	Phone Call From a Stranger	Feb. '52	Shirley Winters, Gary Merrill	86	Drama
208	Red Sails of Montana (C)	Feb. '52	Richard Widmark, Constance Smith	96	Drama
209	5 Fingers	Mar. '52	James Mason, Danielle Darrieux	108	Adventure
206	Return of the Texan	Mar. '52	Dale Robertson, Joanne Dru	88	Adventure
211	Viva Zapata!	Mar. '52	Marlon Brando, Jean Peters	113	Drama
212	Pride of St. Louis	Apr. '52	Dan Dailey, Joanne Dru	93	Comedy
210	Rose of Cimarron (C)	Apr. '52	Jack Buell, Main Powers	72	Western
210	With a Song in My Heart (C)	Apr. '52	Susan Hayward, David Wayne	117	Musical
210	Belles on Their Toes (C)	May '52	Jeanne Crain, Myrna Loy	90	Comedy
210	Deadline, U.S.A.	May '52	Humphrey Bogart, Ethel Barrymore	90	Drama
210	Outcasts of Poker Flat	May '52	Dale Robertson, Anne Baxter	90	Drama
210	Down Among the Sheltering Palms	May '52	William Lundigan, Mitzi Gaynor	90	Musical
210	Kangaroo (C)	June '52	Maureen O'Hara, Peter Lawford	90	Drama
210	Lady in the Iron Mask	June '52	Louis Hayward, Patricia Medina	90	Adventure
210	Cry of the Swamp (C)	July '52	Jean Peters, Jeffrey Hunter	90	Melodrama
210	Lydia Bailey (C)	July '52	Dale Robertson, Anne Francis	90	Drama
210	Wait Till the Sun Shines, Nellie (C)	July '52	Jean Peters, Hugh Marlowe	90	Comedrama
210	We're Not Married	July '52	Ginger Rogers, David Wayne	90	Comedy
210	Diplomatic Courier	Aug. '52	Tyrone Power, Patricia Neal	90	Drama

UNITED ARTISTS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
116	Big Night, The	Dec. '51	John Barrymore, Jr., Jean Ling	75	Drama
115	Chicago Calling	Jan. '52	Dan Darrin, Mary Anderson	74	Comedy
114	Lady Says No, The	Jan. '52	David Niven, Joan Caulfield	89	Drama
113	Another Man's Poison	Jan. '52	Bette Davis, Gary Merrill	89	Drama
112	Cloudburst	Jan. '52	Robert Preston, Elizabeth Sellars	83	Drama
111	Buffalo Bill in Tonahawk	Feb. '52	Clayton Moore, Slim Andrews	64	Western
110	River, The (C)	Feb. '52	Adrienne Corri, Radha	99	Drama
109	One Big Affair	Feb. '52	Dennis O'Keefe, Evelyn Keyes	89	Drama
108	Green Glaze, The	Feb. '52	Glen Ford, Geraldine Brooks	88	Drama
107	Tale of Five Women, A (Ital.)	Mar. '52	Ronar Colleano, Gina Lollobrigida	86	Comedrama
106	Matinee	Mar. '52	Patric Knowles, Angela Lansbury	77	Drama
105	Royal Journey (C) (Can.)	Mar. '52	Documentary	47	Travel
104	African Queen (C)	Mar. '52	Humphrey Bogart, K. Hephurn	104	Adventure
103	Strange World	Mar. '52	Angeline Haug, Alexandre Carlo	89	Adventure
102	Actors and Sin	Mar. '52	Edward G. Robinson, Marsha Hunt	89	Drama
101	Captive City	Mar. '52	John Forsythe	89	Drama
100	Fighter, The	Mar. '52	Richard Conte, Vanessa Brown	89	Adventure
99	High Noon	Mar. '52	Gary Cooper, Grace Kelly	89	Drama
98	Red Planet Mars	Mar. '52	Peter Graves, Andrea King	89	Adventure
97	Saturday Island (C)	Mar. '52	Linda Darnell, Tab Hunter	89	Drama

UNIVERSAL-INTERNATIONAL

112	Bedtime for Bonzo	Feb. '51	Ronald Reagan, Diana Lynn	83	Comedy
111	Target Unknown (formerly Prisoner of War)	Feb. '51	Mark Stevens, Robert Douglas	90	Drama
110	Tonahawk (C)	Feb. '51	Van Heflin, Yvonne De Carlo	82	Western
109	Invisible Man	Mar. '51	Bud Abbott, Lou Costello	82	Comedy
108	Alibi	Mar. '51	Stephen McNally, Gail Russell	94	Drama
107	Groom Wore Spurs, The	Mar. '51	Ginger Rogers, Jack Carson	89	Comedy
106	Double Crossbones (C)	Apr. '51	Donald O'Connor, Helene Carter	75	Comedy
105	Ma and Pa Kettle Back on the Farm	Apr. '51	Maybelle Main, Percy Kilbride	81	Comedy
104	Up Front	Apr. '51	David Wayne, Tom Ewell	92	Comedy
103	Fat Man, The	May '51	J. Scott Smart, Julie London	77	Melodrama
102	Katie Did It	May '51	Ann Blyth, Mark Stevens	81	Comedy
101	Smuggler's Island (C)	May '51	Jeff Chandler, Evelyn Keyes	75	Melodrama
100	Apache Drums (C)	June '51	Stephen McNally, Golden Gray	75	Western
99	Hollywood Story	June '51	Richard Conte, Julia Adams	77	Drama
98	Comin' Round the Mountain	July '51	Abbott and Costello	77	Comedy
97	Francis Goes to the Races	July '51	Donald O'Connor, Piper Laurie	88	Comedy
96	Prince Who Was a Thief, The (C)	July '51	Tony Curtis, Pipe Laurie	84	Drama
95	Cattle Drive (C)	Aug. '51	Joel McCrea, Dean Stockwell	77	Western
94	Iron Man, The	Aug. '51	Stephen McNally, Evelyn Keyes	82	Drama
93	Mark of the Rengade (C)	Aug. '51	Mark Stevens, Rhonda Fleming	81	Drama
92	Little Egypt (C)	Sept. '51	Claudette Colbert, Ann Blyth	84	Drama
91	Thunder on the Hill	Sept. '51	Glenn Ford, Peggy Dow	78	Drama
90	You Never Can Tell	Sept. '51	Dick Powell, Peggy Dow	77	Drama
89	Golden Horde, The (C)	Oct. '51	Ann Blyth, David Farrar	77	Drama
88	Lady From Texas, The (C)	Oct. '51	Bowdoin Duff, Mona Freeman	78	Comedy
87	Reunion in Reno	Oct. '51	Mark Stevens, Peggy Dow	79	Drama
86	Cave of the Outlaws, The (C)	Nov. '51	Macdonald Carey, Alecia Smith	75	Drama
85	Lady Pays Off, The	Nov. '51	Linda Darnell, Stephen McNally	89	Drama
84	Raging Tide, The	Nov. '51	Shelley Winters, Richard Conte	85	Drama

20th CENTURY-FOX (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Don't Bother to Knock	Aug. '52	Richard Widmark, Marilyn Monroe	.....	Comedy
.....	Dream Boat	Aug. '52	Clifton Webb, Ginger Rogers	.....	Comedy
.....	Lee Miserables	Aug. '52	Michael Rennie, Debra Paget	.....	Drama
.....	O'Henry's Full House	Sept. '52	All Star Cast	.....	Drama
.....	Way of a Gaucho (C)	Oct. '52	Gene Tierney, Rory Calhoun	.....	Western
.....	Darling, I Am Growing Younger	Nov. '52	Cary Grant	.....	Comedy
.....	What Price Glory (C)	Nov. '52	James Cagney, Dan Dailey	.....	Drama
.....	How High Is Up? (C)	Nov. '52	James Cagney, Dan Dailey	.....	Comedy
.....	Snows of Kilimanjaro (C)	Dec. '52	Gregory Peck, Susan Hayward	.....	Drama
.....	Conductor's Nest	.....	Conrad Wilde, Constance Smith	.....	Drama
.....	Girl Next Door, The (C)	.....	Jane Haver, Dan Dailey	.....	Comedy
.....	I Don't Care Girl, The (C)	.....	Mitzi Gaynor, David Wayne	.....	Musical

UNITED ARTISTS

.....	They Were Not Divided (British)	Feb. 9 '51	Edward Underdown, Ralph Clanton	.....	Drama
.....	Blue Lamp, The (British)	Mar. 1 '51	Jack Warner, Jimmy Hanley	.....	Drama
.....	Naughty Aristie (British)	Mar. 9 '51	Mal Zetterling, Hugh Williams	.....	Comedy
.....	My Outlaw Brother (formerly My Brother, the Outlaw)	Mar. 15 '51	Mickey Rooney, Wanda Hendrix	.....	Drama
.....	Second Woman, The	Mar. 15 '51	Mickey Rooney, Wanda Hendrix	.....	Drama
.....	Circle of Danger (formerly Long Leather) (Brit.)	Mar. 22 '51	Ray Milland, Patricia Roe	.....	Drama
.....	So Long At the Fair (British)	Mar. 29 '51	Joan Simmonds, Dick Bogarde	.....	Drama
.....	Badman's Gold	Apr. 6 '51	Johnny Carpenter, Allyn Lockwood	.....	Western
.....	Scar, The	Apr. 6 '51	John Ireland, Mercedes McCambridge	.....	Drama
.....	Long Dark Hall, The (Brit.)	Apr. 16 '51	Rex Harrison, Lilli Palmer	.....	Drama
.....	Skipping Rosenblum	Apr. 20 '51	Max Baer, Maxie Rosenblum	.....	Comedy
.....	When I Grow Up	Apr. 20 '51	Robert Preston, Bobby Driscoll	.....	Comedy
.....	Oliver Twist (British)	Apr. 20 '51	Robert Newton, Alec Guinness	.....	Drama
.....	Man From Planet X, The	Apr. 27 '51	Robert Clark, Margaret Field	.....	Adventure
.....	Volcano (Ital.)	May 1 '51	Robert Clark, Margaret Field	.....	Drama
.....	Try and Get Me (formerly Sound of Fury)	May 4 '51	Kathleen Ryan, Richard Carlson	.....	Drama
.....	First Legion, The	May 11 '51	Kathleen Ryan, Richard Carlson	.....	Drama
.....	Odetta (British)	May 15 '51	Charles Boyer, Walter Hampden	.....	Drama
.....	Provier, The	May 25 '51	Anna Neagle, Trevor Howard	.....	Drama
.....	Fabiola (Ital.)	June 1 '51	Van Heflin, Evelyn Kaye	.....	Drama
.....	Man With My Face, The	June 8 '51	Michael Morgan, Henry Vidal	.....	Drama
.....	Three Steps North	June 15 '51	Barry Nelson, Carole Matthews	.....	Drama
.....	Harle (formerly Queen for a Day)	July 1 '51	Lloyd Bridges, Lea Padovani	.....	Drama
.....	He Ran All the Way	July 15 '51	Thylla Avery, Darren McGavin	.....	Drama
.....	Cyrano de Bergerac	July 20 '51	John Garfield, Shelley Winters	.....	Drama
.....	Headlum, The	July 25 '51	Joe Ferrer, Mink Powers	.....	Drama
.....	Pardon My French (French)	Aug. 1 '51	Lawrence Tierney, Alane Roberts	.....	Drama
.....	Four in a Jeep (Swiss)	Aug. 1 '51	Merle Oberon, Paul Henreid	.....	Drama
.....	New Mexico	Aug. 24 '51	Vivien Lindfors, Ralph Meeker	.....	Western
.....	St. Benny the Dip	Aug. 24 '51	Dick Haymes, Nina Foch	.....	Comedy
.....	Two Girls and a Guy	Aug. 31 '51	Dick Haymes, Nina Foch	.....	Comedy
.....	Obsessed (formerly The Evil One)	Sept. 7 '51	Janis Paige, Roberta Allen	.....	Comedy
.....	Well, The	Sept. 14 '51	David Farrar, Geraldine Fitzgerald	.....	Drama
.....	Gold Raiders	Sept. 14 '51	Henry Morgan, Barry Kelly	.....	Drama
.....	Master Drake's Duck (Brit.)	Sept. 14 '51	George O'Brien, Shelia Ryan	.....	Drama
.....	Red Shoes, The (C) (Brit.)	Sept. 21 '51	Douglas Fairbanks, Jr., Y. Donlan	.....	Comedy
.....	Hotel Sahara (Brit.)	Oct. 1 '51	Anton Walbrook, Maira Sauer	.....	Drama
.....	Mr. Peck-A-Boo (French)	Oct. 15 '51	Yvonne De Carlo, Roland Culver	.....	Comedy
.....	Tom Brown's School Days (Brit.)	Oct. 21 '51	Bourvil, Jean Greenwood	.....	Drama
.....	Fort Delance	Nov. 2 '51	John Howard Davies, Robert Newton	.....	Drama
.....	Christmas Carol, A (Brit.)	Nov. 9 '51	Dane Clark, Tracy Roberts	Drama
.....	Nov. 30 '51	Altaïr Slim, Kathleen Harrison	Drama

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UNIVERSAL-INTERNATIONAL (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Strange Door, The	Dec. '51	Charles Laughton, Boris Karloff	.....	Melodrama
.....	Weekend with Father	Dec. '51	Van Heflin, Patricia Neal	.....	Drama
.....	Bright Victory	Jan. '52	Arthur Kennedy, Peggy Dow	.....	Drama
.....	Cimarron Kid, The (C)	Jan. '52	Audie Murphy, Beverly Tyler	.....	Western
.....	Finder's Keepers	Jan. '52	Tom Ewell, Julia Adams	.....	Comedy
.....	Flame of the River (C)	Jan. '52	Maureen O'Hara, Jeff Chandler	.....	Drama
.....	Here Come the Nelsons	Feb. '52	Maureen O'Hara, Arthur Kennedy	.....	Western
.....	Meet Danny Wilson	Feb. '52	Orson Welles, Shelley Winters	.....	Comedy
.....	Flesh and Fury (for Hear No Evil)	Feb. '52	Frank Sinatra, Mona Freeman	.....	Musical
.....	Steel Town (C)	Mar. '52	Ann Sheridan, John Lund	.....	Drama
.....	Treasure of Lost Canyon (C)	Mar. '52	William Powell, Julia Adams	.....	Drama
.....	Battle of Apache Pass (C)	Apr. '52	John Lund, Beverly Tyler	.....	Western
.....	Ma and Pa Kettle at the Fair	Apr. '52	Marjorie Main, Percy Kilbride	.....	Comedy

.....	Against All Flags (C)	.....	Errol Flynn, Maureen O'Hara	.....	Drama
.....	Almost Married	.....	Tony Curtis, Piper Laurie	.....	Comedy
.....	Bronco Buster (C)	.....	John Lund, Scott Brady	.....	Western
.....	Duel at Silver Creek (C)	.....	Audie Murphy, Faith Domergue	.....	Drama
.....	Francis Covers the Big Town	.....	Donald O'Connor, Nancy Guild	.....	Comedy
.....	Francis Goes to West Point	.....	Donald O'Connor, Lori Nelson	.....	Comedy
.....	Has Anybody Seen My Gal? (C)	.....	Piper Laurie, Charles Coburn	.....	Comedy
.....	Just Across the Street	.....	Ann Sheridan, John Lund	.....	Comedy
.....	Lost in Alaska	.....	Abbott and Costello	.....	Comedy
.....	Ma and Pa Kettle Go to Paris	.....	Marjorie Main, Percy Kilbride	.....	Comedy
.....	Red Ball Express	.....	Jeff Chandler, Alex Nicol	.....	Drama
.....	Scarlet Angel (C)	.....	Yvonne De Carlo, Rock Hudson	.....	Drama
.....	Son of Al Baha (C)	.....	Tony Curtis, Piper Laurie	.....	Adventure
.....	Untamed (C)	.....	Joseph Cotton, Shelley Winters	.....	Drama
.....	World in His Arms, The (C)	.....	Gregory Peck, Ann Blyth	.....	Drama

U-I Special Films Division

.....	Magnet, The	Feb. '51	William Fox, Kay Walsh	.....	Drama
.....	Browning Version, The	Oct. '51	Michael Redgrave, Jean Kent	.....	Drama
.....	Lavender Hill Mob, The	Oct. '51	Alec Guinness, Stanley Holloway	.....	Comedy
.....	Pool of London	Nov. '51	Bonar Colleano, Rene Asherson	.....	Drama

.....	Appointment With Venus	.....	David Niven, Glysis Johns	.....	Comedy
.....	Man in the White Suit, The	.....	Alec Guinness, Joan Greenwood	.....	Comedy
.....	White Corridors	.....	Googie Withers, Godfrey Tearle	.....	Drama

WARNER BROTHERS

.....	Storm Warning	Feb. 10 '51	Ginger Rogers, Ronald Reagan	.....	Drama
.....	Enforcer, The	Feb. 24 '51	Humphrey Bogart, Zero Mostel	.....	Drama
.....	Sugarfoot (C)	Mar. 3 '51	Randolph Scott, Adele Jergens	.....	Drama
.....	Lighthouse Striken Twice	Mar. 10 '51	Ruth Roman, Richard Todd	.....	Western
.....	017 (E) Dodge City	Mar. 17 '51	Errol Flynn, O. De Havilland	.....	Western
.....	017 (E) Viridians City	Mar. 17 '51	Errol Flynn, Humphrey Bogart	.....	Western
.....	Leahy of Broadway (C)	Mar. 24 '51	Doris Day, Gene Nelson	.....	Musical
.....	Raton Pass	Apr. 7 '51	Patricia Neal, Dennis Morgan	.....	Drama
.....	Only the Valiant	Apr. 21 '51	Gregory Peck, Barbara Payton	.....	Drama
.....	I Was a Communist for F.B.I.	May 5 '51	Frank Lovejoy, Dorothy Hart	.....	Drama
.....	Goodbye, My Fancy	May 19 '51	Jan Crawford, Frank Lovejoy	Drama
.....	Along the Great Divide	June 2 '51	Kirk Douglas, Virginia Mayo	Melodrama

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WARNER BROTHERS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
625	Inside the Walls of Falem Prison	June 16 '51	Steve Cochran, David Brian	87	Drama
627	Strangers on a Train	June 30 '51	Fatley Granger, Ruth Roman	101	Drama
628	Pert Worth (C)	July 14 '51	Randolph Scott, David Brian	98	Western
629	On Menlight Bay (C)	July 28 '51	Doris Day, Gordon MacRae	95	Musical
630	Captain Horatio Hornblower (C)	Aug. 11 '51	Gregory Peck, Virginia Mayo	117	Drama
101	Jim Thorpe—All American	Sept. 1 '51	Burt Lancaster, Phyllis Thaxter	107	Drama
102	Force of Arms	Sept. 15 '51	William Holden, Nancy Olson	106	Drama
103	Tomorrow Is Another Day	Sept. 22 '51	Ruth Roman, Steve Cochran	87	Drama
105	Painting the Clouds with Sunshine (C)	Oct. 10 '51	Dennis Morgan, Virginia Mayo	87	Musical
106	Came Fill the Cup	Oct. 28 '51	James Cagney, Phyllis Thaxter	118	Drama
107	Close to My Heart	Nov. 5 '51	Ray Milland, Gene Tierney	98	Drama
108	Tanks Are Coming, The	Nov. 17 '51	Steve Cochran, Marie Allen	98	Drama
109	Starlift	Dec. 1 '51	All-Star Cast	101	Musical
110(R)	Captain Blood	Dec. 15 '51	Errol Flynn, Olivia de Havilland	98	Drama
111	Distant Drums (C)	Dec. 29 '51	Gary Cooper, Robert Barrat	101	Drama
112	I'll See You in My Dreams	Jan. 12 '52	Doris Day, Frank Lovejoy	116	Musical
113	Room for One More	Jan. 26 '52	Cary Grant, Betty Drake	98	Drama
114	This Woman Is Dangerous	Feb. 9 '52	Joan Crawford, Dennis Morgan	97	Drama
115	Retreat, Hell!	Feb. 23 '52	Richard Carlson, Frank Lovejoy	95	Drama
116	Bugles in the Afternoon (C)	Mar. 8 '52	Ray Milland, Helena Carter	85	Drama
104	Streets Named Desire, A	Mar. 22 '52	Vivien Leigh, Marian Brande	122	Drama
117	Big Trees, The (C)	Mar. 29 '52	Kirk Douglas, Patricia Wymore	89	Drama
	Abbott & Costello in Jack and the Beanstalk	Apr. 12 '52	Abbott and Costello		Comedy
	About Face (C)	May 31 '52	Gordon MacRae, Eddie Bracken		Musical
	Three for Bedroom C (C)	June '52	Gloria Swanson, James Warren		Comedy

Champaign Bandits, The (C)	Randolph Scott, Lucille Norman	Western
Crimson Pirate (C)	Burt Lancaster, Eva Bartok	Drama
Lion and the Horse, The (C)	Steve Cochran, Sherry Jackson	Drama
Man With a Gun (C)	Randolph Scott, Patricia Wymore	Western
Mam, Mam	Errol Flynn, Ruth Roman	Drama
San Francisco Story	Yvonne de Carlo, Joel McCrea	Drama
She's Working Her Way Through College (C)	Virginia Mayo, Ronald Reagan	Musical
Where's Charley? (C)	Ray Bolger, Allyn McLerie	Comedy
Winning Team, The	Doris Day, Ronald Reagan	Drama

MISCELLANEOUS

Affair Blum (German)	Central	107	Drama
Adventures, The (Brit.)	Classic		Drama
Agitator, The (Brit.)	Four Continents William Hartnell, Terry Morris	85	Comedrama
Alice in Wonderland (C) (French)	Souvalne	85	Fantasy
All for Love (Ital.)	Lux	83	Drama
Angel with the Trumpet (Brit.)	Scalera	106	Drama
Angelo (Fr. & Ital.)	Scalera	98	Drama
Another Share (Brit.)	Scalera	95	Drama
Appointment With Crime (Brit.)	Savoy	77	Comedy
Arizona Raiders	Scalera	66	Horror
Bad Men of Arizona (Brit.)	Scalera	94	Western
Bad Men of Nevada (R)	Scalera	85	Drama
Ballarina (French)	Burstyn	85	Drama

MISCELLANEOUS (continued)

Fame Is the Spur (Brit.)	Orford		Drama
Fansies at Play	David		Comedy
Fight Never Ends	David		Comedy
Flight of the Eagle	David		Comedy
Flint Without a Name (German)	Orford		Drama
Flesh and Blood (Brit.)	Orford		Drama
Flying Wild (R)	Savoy		Comedy
Forgotten Village	Scalera		Drama
Fortress (Chalco)	Scalera		Drama
From Little Acorns (French)	Scalera		Drama
From Little Acorns (French)	Scalera		Drama
Gallop Major, The (Brit.)	Scalera		Drama
Games on the Loose	Scalera		Drama
Girl in a Million, A (Brit.)	Orford		Drama
Glenn, Glenn	Scalera		Drama
God Nicks Man (French)	A.P.E.		Drama
Going to Glory	Scalera		Drama
Golem, The (French)	Scalera		Drama
Great Expectations (Brit.)	Scalera		Drama
Great Mr. Handel (C) (Brit.)	Scalera		Drama
Green for Danger (Brit.)	Scalera		Drama
Han Moll	Scalera		Drama
Hangman's Holiday (Brit.)	Scalera		Drama
Hans Christian Andersen (Brit.)	Scalera		Drama
Happiest Days of Your Life (Brit.)	Scalera		Drama
Harrison on the Prairie	Scalera		Drama
Headline (Brit.)	Scalera		Drama
Heart and Soul (Ital.)	Scalera		Drama
Her Fancied Door (Brit.)	Scalera		Drama
Hidout, The (Brit.)	Scalera		Drama
Hills of Ireland (Irish)	Scalera		Drama
His Harlem Wife	Scalera		Drama
History of Mr. Polly (British)	Scalera		Drama
Horsemen, The (Rum.) (C)	Scalera		Drama
House Rent Party	Scalera		Drama
Hue and Cry (Brit.)	Scalera		Drama
I Know Where I'm Going (Brit.)	Scalera		Drama
Inheritance (French)	Scalera		Drama
It's Forever Springtime (Ital.)	Scalera		Drama
Jacqueline Mabeaux (Brit.)	Scalera		Drama
Journey Together (Brit.)	Scalera		Drama
King of the Jungle (Brit.)	Scalera		Drama
Kingsman, Man of Africa (Brit.)	Scalera		Drama
La Vie De Boheme (French)	Scalera		Drama
Lady Panama (French)	Scalera		Drama
Last Laugh, The (German)	Scalera		Drama
Laughing Lady, The (C) (Brit.)	Scalera		Drama
Let's Get Tough (R)	Scalera		Drama
Life and Laughter (Brit.)	Scalera		Drama
Lionel Story (Brit.)	Scalera		Drama
Lovers of Verona (French)	Scalera		Drama
Love of a Clown (Ital.)	Scalera		Drama
Lucia Di Lammermoor (Ital.)	Scalera		Drama
Lucky Ghost	Scalera		Drama
Lucresia Borgia (French)	Scalera		Drama
Mad About Opera (Ital.)	Scalera		Drama



MISCELLANEOUS

(continued)

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Quiet One, The (Ital.)	Burstin	Donald Thompson	47	Drama
Rocket Doctor	Teddy	Ralph Cooper, Monte Hawley	75	Drama
Reider, The (Brit.)	Film Renters	Royal & Allied Merchant Navy	70	Drama
Rancho Grande (Mex.) (C)	Asaca	Jorge Negrete, Eduardo Noriega	90	Drama
Rap, The (Brit.)	Film Renters	Richard Greene, Cedric Hardwicke	87	Melodrama
Raxia (German)	Central	Elli Burger, F. von Petrusen	94	Drama
Reluctant Widow, The (Brit.)	Fine Arts	Jean Kent, Guy Rolfe	86	Comedrama
Resendous With Tomorrow (French)	Souvaire	Daniel Gelin, Brigitte Aubert	102	Drama
Resistance (French)	Meadow	Pierre Renot, Yvonne Gauden	93	Drama
Royal Affairs (Brit.)	Loport	Marlene Dietrich, Jean Gabin	90	Drama
Royal Affairs, A (French)	Loport	Marlene Dietrich, Jean Gabin	90	Musical
Scared (Ital.)	Casolare	Maurice Chevalier, Sophie Desmarets	86	Musical
School for Husbands (Brit.)	Hoffberg	Anna Magnani, Antonio Centa	90	Melodrama
Secret Flight (Brit.)	Snader	Sidney Blackmer, Vera Tsandile	72	Drama
Seren Days to Neon (Brit.)	Snader	Ralph Richardson	65	Drama
Seren Journeys (German)	Bel	Betty Jones, Olive Sloane	85	Drama
Seren Journeys (Brit.)	Bel	Betty Jones, Olive Sloane	85	Drama
She's Too Mean for Me	Allied	James Mason, Ann Todd	84	Drama
Simple Case of Money, A (French)	English	Mantan Moreland, Flourney E. Miller	84	Comedy
Sin of Esther Waters (Brit.)	Discina	Ann Todd, Richard Greene	90	Musical
Small Back Room (Brit.)	L.R.O.	Gaby Morley	90	Comedy
Smart Alecks (R)	Snader	Kathleen Ryan, Dick Bogarde	66	Drama
Somewhere in Berlin (German)	Savoy	David Farrar, Robert Morley	90	Drama
Song of Delores, The (Spanish)	Central	Leo Gorcey, Bobby Jordan	64	Comedy
Springtime (Brit.)	Lux	Harry Hindemith, Helda Sarnow	77	Drama
Stairway to Heaven (Brit.) (C)	Four Continents	Imperio Argentina	86	Musical
Stara Look Down (Brit.)	Ellis	David Niven, Roger Livesey	103	Drama
Storm Within, The (French)	Discina	Michael Redgrave, Margaret Lockwood	104	Drama
Story of Art (C)	Classica	Joette Day, Jean Marais	84	Drama
Story of Tosca (Ital.)	Scalera	Basel Rathbone, narrator	78	Drama
Streets of Sorrow (Ital.)	Fine Arts	Michel Simon, Ferruccio Tagliavini	105	Melodrama
Styvie and the Phantom (French)	Discina	Geraldine Brooks, Vittorio Gassman	85	Drama
Tabu	M. P. Sales	Odette Joyeux, Françoise Perier	93	Drama
Tales of Hoffmann (C) (Brit.)	Loport	Native Cast	83	Op-ballet
Taming of Dorothy, The (Brit.)	Schlaffer	Molra Shearer, Robert Hopmann	120	Comedy

MISCELLANEOUS

(continued)

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Tenderfoot Goes West, A (R)	Hoffberg	Jack Larue, Russell Gleason	46	Western
That Gang of Mine (R)	Savoy	Leo Gorcey, Bobby Jordan	62	Comedy
Third Time Lucky (Brit.)	L.R.O.	Glynis Johns, Dermot Walsh	87	Drama
This Happy Breed (C) (Brit.)	Allied	Celia Johnson, Robert Newton	110	Drama
This Night Is Ours (German)	Bel	Hildegard Neff	86	Drama
This Was a Woman	Ellis	Sonia Dredel, Barbara White	90	Drama
Thunder Rock (Brit.)	Ellis	Michael Redgrave, James Mason	91	Melodrama
To the Last Man (R)	Favorite	Randolph Scott, Gail Patrick	76	Western
Tombolo (Ital.)	Casolare	Aldo Fabrizi, Adriana Benetti	96	Drama
Tony Draws a Horse (Brit.)	Fine Arts	Cecil Parker, Anne Crawford	96	Comedy
Train of Events (Brit.)	Orford	Alf Kellin, Mai Zetterling	88	Drama
Two Madonnas, The (Ital.)	Fine Arts	Valerie Hobson, John Clement	86	Drama
Under the Olive Tree (Ital.)	Casolare	Eva Nova, Ermanno Randi	89	Melodrama
Under the Paris Sky (French)	Lux	Raf Vallone, Lucia Bose	107	Drama
Up Jumped the Devil	Discina	Brigitte Ober	100	Drama
Voice in Your Heart, A (Ital.)	Toddy	Shelton Brooks, Mantan Moreland	89	Comedy
Wagon Wheels (R)	Scalera	Vittoria Gassman, Constance Dowling	98	Melodrama
Warning to Wantons (Brit.)	Favorite	Randolph Scott, Gail Patrick	62	Western
Waterfront Women (Brit.)	L.R.O.	Anne Vernon, Harold Warrender	105	Drama
Ways of Love (Fr. & Ital.)	Bel	Robert Newton, Kathleen Harrison	75	Drama
What a Guy	Burstin	Anna Magnani, Vincent Scotti	116	Dr. & Com.
When the West Was Young (R)	Teddy	Baby Dee, Anna Lucasta Players	85	Comedy
Where Is Zaza? (Ital.)	Favorite	Randolph Scott, Sally Blaine	53	Western
White Line, The (Ital.)	Casolare	Nino Taranto, Isa Barizsa	94	Melodrama
White Line, The (Ital.)	Lux	Hans Albers, Liselotte Palmer	98	Drama
Wicked Lady, The (Brit.)	Lux	Hans Albers, Vivia Lollobrigida	107	Drama
Winning the West (R)	Favorite	James Mason, Margaret Lockwood	98	Drama
Woman of Dolwyn (Brit.)	Loport	Richard Arlen, Mary Brian	73	Western
Woman to Woman (Brit.)	Four Continents	Dame Edith Evans, Emyl Williams	94	Drama
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FACE VALUE! Magazines clamoring for Rita Hayworth covers exhaust existing color shots. New sitting, rushed during AFFAIR IN TRINIDAD shooting, promises record cover coverage.



EASTER HOLIDAY BUSINESS comes early this year to the Victoria, N. Y., where Judy Holliday opens March 13th in THE MARRYING KIND. Her first since her Academy Award-winning "Born Yesterday" introduces new star Aldo Ray.



THOSE HEIR-RAISERS are crowd raising now! Barbara Hale and Jeff Donnell are in New England making p.a.'s for THE FIRST TIME. Robert Cummings is co-starred in Columbia's howl and yowl hit that blows the lid off mirth control.



TOP COP POUNDS BEAT—beating drums coast to coast for THE SNIPER. He's William T. Whalen, ex-Chief of Detectives, N.Y.C.P.D., on tour for the Stanley Kramer Company's first suspense drama!



OHIO SHOTS THE WORKS FOR OKINAWA! Whole state salutes U. S. Navy with bands, parades and a 200 theatre World Premiere of OKINAWA March 19th. The Columbia story of the battle that turned the tide in the Pacific stars Pat O'Brien.